

MUSICAL FOUNTAIN

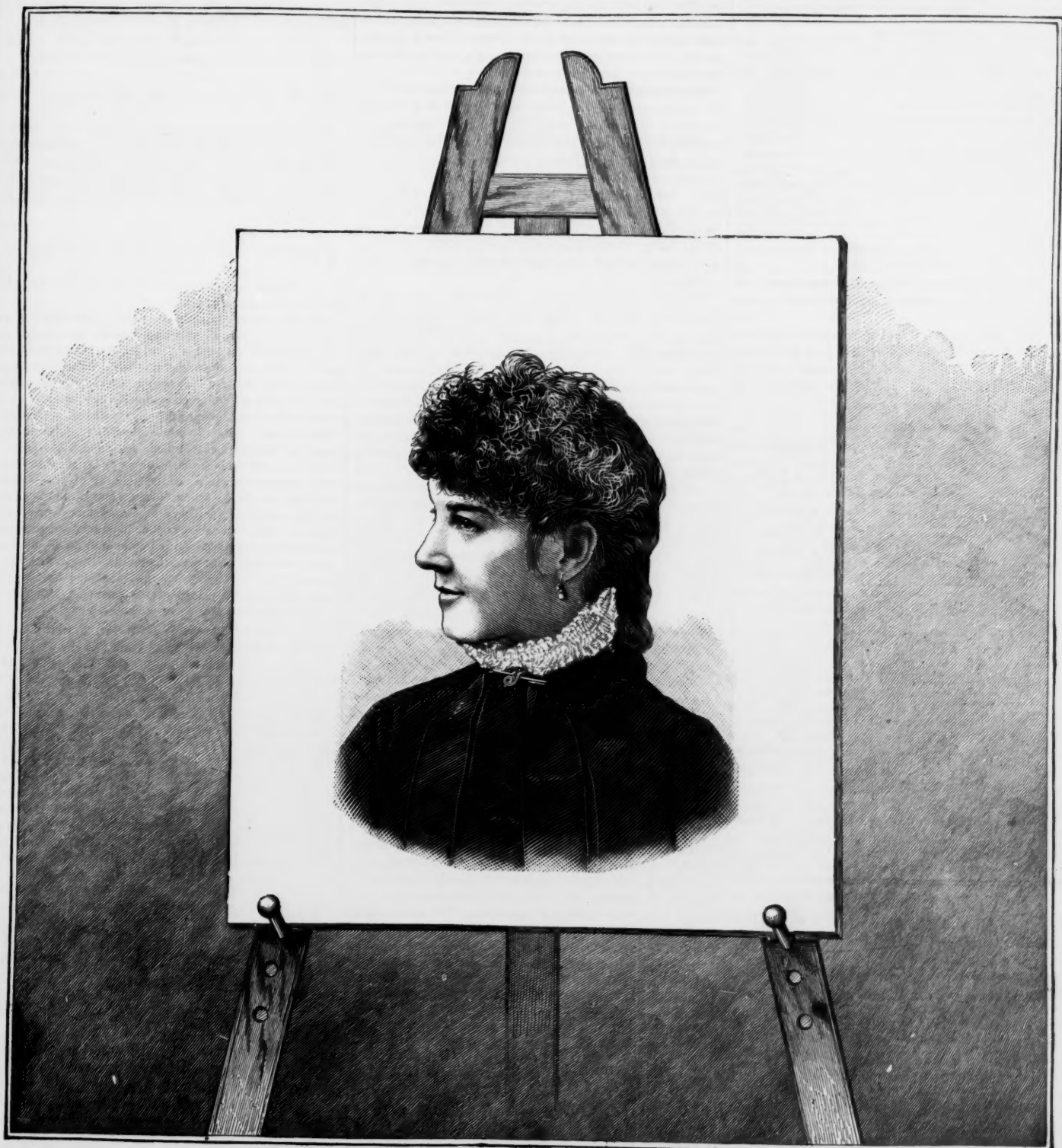
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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Mrs. FLORENCE CLINTON-SUTRO.

THE MUSICAL COURIER.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Seubrich,	Clara Morris,	P. S. Gilmore,
Therese Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
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Emilie Ambre,	May Fielding,	Otto Bendix,
Kama Thursty,	Ellen Montejo,	W. H. Sherwood,
Teresa Carreno,	Lilian Olcott,	Stagno,
Kellogg, Clara L.,	Louise Gage Courtney,	John McCullough,
Minnie Hank,	Richard Wagner,	Salvini,
Materna,	Theodore Thomas,	John T. Raymond,
Albani,	Dr. Damrosch,	Lester Wallack,
Annie Louise Cary,	Campanini,	McKee Rankin,
Emily Winant,	Guadagnini,	Boucault,
Lena Little,	Constantin Sternberg,	Osmund Tearle,
Mario-Celli,	Dengremont,	Lawrence Barrett,
Chatterton-Bolrer,	Galassi,	Rossi,
Mme. Fernandez,	Han Fl'atka,	Stuart Robson,
Lotta,	Arnaucke,	James Lewis,
Minnie Palmer,	Liberati,	Edwin Booth,
Donald,	Ferranti,	Max Treuman,
Marie Louise Dotti,	Anton Rubinstein,	C. A. Cappa,
Geisinger,	Del Puente,	Montegriffo,
Fursch-Madi,	Joseph,	Mrs. Helen Ames,
Catherine Lewis,	Mme. Julia Rive-King,	Marie Litta,
Zelle de Lussan,	Hope Glenn,	Emil Scaria,
Blanche Roosevelt,	Louis Blumenberg,	Hermann Winkelmann,
Sarah Bernhardt,	Frank Vander Stucken,	Domzetti,
Titus d'Ernesti,	Fredric Grant Gleason,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Ferdinand von Hiller,	Ferranti,
Charles M. Schmitz,	Robert Volkmann,	Johannes Brahms,
Friedrich von Flotow,	Julius Rietz,	Meyerbeer,
Paul Lachner,	Max Heintich,	Moritz Moszkowski,
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William Courtney,	Alvin Blum,	Fannie Hirsch,
Josef Standigl,	Joseph Koezel,	Michael Banner,
Lena Velin,		Dr. S. N. Penfield,

NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

THE *Gazzetta Musicale* of Milan does not believe that the statement we printed concerning a certain performance of "Belisario" at Constantinople is true. We can assure our transatlantic contemporary that it is true, and, moreover, it was communicated to us by one of the members of the Donizetti family. We also advise our confrère to study up the meaning of the word "Yankee." The term is used only for the inhabitants of the New England States, and a New Yorker is no more a "Yankee" than an Italian is an Irishman, although considering the bulls he makes our Italian confrère probably hails from Limerick.

THE METROPOLITAN CONDUCTORSHIP.

IN view of the very sudden death of Dr. Damrosch, matters at the Metropolitan Opera House have shaped themselves wonderfully well and in an apparently satisfactory manner. The company has gone on the road according to previous arrangements, and Mr. Walter Damrosch will conduct its fortunes. The three performances which concluded the New York season were satisfactorily conducted by Herr Lundt.

As regards the question of the future of German opera in this city, or especially at the Metropolitan Opera House, no definite plans have been decided upon beyond the mere fact that it is certainly and under all circumstances to be continued. Herr Schott's proposals have, of course, been refused point-blank. They were the outcome of a selfish *tenore assoluto's* mind. Nobody would think of intrusting the fortunes of a great artistic enterprise of this kind to a tenor and a conductor, who, like Seidel, is at the same time the husband of the prima donna, especially if the tenor has shown such jealousy as Herr Schott has done in his recent newspaper manifestoes, and if he evinced such want of tact as did Herr Schott when he rushed upon the directors with his importunate proposals at the very moment when Dr. Damrosch's body was lying in its coffin at the Metropolitan Opera House. The Academy people also scorn Herr Schott's plans, as they do not like to be used as a *dernier resort*.

The chances most spoken of regarding successors to Dr. Damrosch seem to lie in the direction of a foreign conductor of renown, with Mr. Walter Damrosch as assistant conductor. This would not be a bad plan, but we doubt if any one of those that the Metropolitan people have set eyes on can be secured. Richter has declined before and, we think, will do so again, unless he be paid an exorbitant price. Sucher is engaged at Hamburg, Levi at Munich, and Seidl the Metropolitan people do not want. Otherwise, there are no celebrated Wagner conductors in Europe to be obtained at the present moment.

Of resident conductors only three are mentioned as having any chances. These are Mr. Van der Stucken, Mr. Gericke and Walter Damrosch. Theodore Thomas has absolutely and peremptorily declined to have anything to do with the matter, and the coupling of his name with the conductorship at the Metropolitan could only emanate from people not conversant with the facts. The conductorship was offered to Mr. Thomas last year before it went to Dr. Damrosch, and he then refused it; now he could not even accept it if he wanted to, as his other engagements would absolutely prevent it.

Of the three others mentioned, Mr. Gericke is bound by contract to the Boston Symphony Society, and is, therefore, not eligible. Walter Damrosch has shown that he can, in case of emergency, satisfactorily conduct the operas that have been put on by somebody else. But whether he would be able to rehearse and bring out a new work seems to us rather doubtful. So there is, to our mind, nobody fitter left to take the responsible position than Mr. Van der Stucken, with Walter Damrosch as assistant conductor.

Mr. Van der Stucken has had the necessary experience, as he conducted at Breslau the same kind and class of operas that were given at the Metropolitan last season. He is, moreover, an excellent musician of advanced taste, and a conductor who is equally familiar with orchestral and choral work. He has the good will of the entire New York press, and we think he would fill the position to everybody's satisfaction.

THE following paragraph from *The Picayune* (New Orleans), of February 8, is of interest:

The performance of what may be called selections from Meyerbeer's "Huguenots," given at the French Opera House last night by the Mapleson Italian Opera Troupe, possibly disclosed the true reason of Mr. Mapleson's disinclination to present grand opera during the two weeks' season here. His troupe appears not competent to do justice to any work of a higher standard than the usual old Italian repertoire. With the exception of Mme. Fursch-Madi as *Valentine*, Mme. Scalchi as *Urbano*, and Signor Cherubini as *Marcel*, who acquitted themselves of their repertoire roles most satisfactorily, the performance last night was far from being a satisfactory performance.

The country will finally find out Mapleson's love of shabbiness in vocal and scenic outfit in the presentation of opera, especially after it shall have seen Dr. Damrosch's company, and the manner in which Herr Hock is setting operas for the German organization. The fall of Italian opera in this country is due in no small measure to the contempt heaped upon it by managers who have drunk its life-blood in the vain hope of instilling life into their own failing fortunes. No wonder that the Academy of Music is to be turned into a dime affair. The house will at least have an honest feeling in the

thought that the performances given in it will be worth the money.

AN opera-goer has written a letter to the *Evening Post*, complaining of people who have a tendency toward making themselves nuisances by talking while the opera is proceeding. This correspondent has tried the orchestra, the balcony, the boxes, the family circle, "in the hope of finding at least one spot unfestive with these bores." He calls this a *damnum absque injuria*, and wishes to know if, in heaven's name, there be no relief.

We think the only escape from the nuisance is a simple expedient. It is this: Use dynamite and blow the offender's head off. That is the only way whereby to paralyze a wagging tongue. Human nature is greedy and wants the earth; it desires to listen when it is agreeable, and to indulge in twaddle when the fit is on. Men are as bad as women in this respect. As long as the "gift o' the gab" abides in the human frame so long will the tongue wag at opera, at church, at the prayer-meeting, on the brink of the grave.

There is only one further expedient which we can suggest to those who are in the class of the *Post's* correspondent: Print the following circular, and get the management to distribute it; one copy in each seat:

The person behind you, with a pistol in his pocket, politely requests you to desist from talking, save between the acts.

ROSSA.

If this won't work, nothing will, except the pistol itself.

Since the above was written, one basso of St. Stephen's church choir has shot another, because the other would talk while the one was singing, and the one would "speak in meeting" while the other desired to pray. A becoming silence has been secured by this pistol shot. *Verbum sap. sat.*

ANOTHER striking example of doctors disagreeing is found in the two following articles. The first is from the *Chicago Music and Drama*, of the 15th inst., and reads as follows:

The best characterization of Wagner's genius that I have ever seen is from the pen of the gifted musician and musical critic, Otto Floersheim, as found in THE MUSICAL COURIER of February 11. He says: "Thus it gradually will become an acknowledged fact that Richard Wagner was indeed the greatest composer of all who have so far existed. He was decidedly as great a musician as Bach himself; this any student of the score of the 'Meistersinger' will be forced to acknowledge, just as he will be forced to acknowledge that Bach was a greater musician than Beethoven. On the other hand, we verily believe that Wagner's enormous dramatic powers exceeded those of both Beethoven and Bach, and that his inventive faculty was equally as great as that which marked Beethoven as the greatest composer of his time. If, then, Wagner excels Bach in point of inventive genius, Beethoven in musicianship, and both of them in the employment of dramatic resources, dependent upon inborn dramatic instinct, it must be logically acknowledged that he actually was the greatest of composers the world has thus far produced. This is our musical creed, and we so put it on record."

The other quotation is from Mr. Frederic Archer's journal, of the 21st inst., and reads:

The little word "if" is one of considerable significance, and the fact is strikingly exemplified in the case of an avowed Wagnerite, whose zeal certainly outruns his discretion. He complacently takes it for granted that his views are accepted by the whole musical world, and then draws conclusions therefrom with the most delightful *sans froid*.

He assumes that Wagner had more melodic fluency than Mozart, more dramatic power than Beethoven, and greater contrapuntal ability than Bach himself. Having established these truths to his own satisfaction, he proceeds to say: *If* the universal superiority of Wagner is as stated by him, he is the greatest composer the world has ever known. Precisely, *if* the governing circumstances are in conformity with his statements, but they are not.

The logic which prompts Mr. Archer to take exception to the little word "if" will be admired by our readers just as much as the accuracy with which he quotes from us that "Wagner had more melodic fluency than Mozart," and "greater contrapuntal ability than Bach." As the name of Mozart does not once occur in our editorial, and as Wagner is described in it as "as great a musician as Bach," the contemptible quibbling of Mr. Frederic Archer will at once become apparent. Or might it be true that this would-be critical Englishman, who cannot, as previously demonstrated, see through the plainest piece of irony, is absolutely so stupid that he does not even understand his own language? It almost looks that way.

... Whenever Rossini wrote a beautiful aria for an opera which proved unsuccessful, he utilized it again in some other form and frequently said, "Why should I lose that melody?" Laziness had a great deal to do with this decision.

Leopold Damrosch.

DEAD! at the hour when shy, reluctant Fame
Stood by thy door at last to bring thee bays!
Dead! after studious nights and toilsome days—
Dead! while aspiring to the loftiest aim.

And yet, not dead; for now thy honored name
Enters a brighter and immortal phase,
Where no dissenting voice will ever raise
A puny veto to thy honest claim.

Rest, therefore, in serenity and peace,
Leaving sweet memories and examples rare
Unto us all as a supreme bequest;

For we will honor thee in death's release
As one who labored against cark and care
To give us of a noble soul, the best.

F. S. SALTUS.

Richard Wagner—His First and Second Periods.*

BY FREDERIC GRANT GLEASON.

(Continued.)

AT the beginning of the second act of "Tannhäuser," we see *Elisabeth* in the great hall of the Wartburg, where the tournaments of song are held. Soon *Tannhäuser* arrives, conducted by *Wolfram*, who leaves him with the words: "There she is." *Tannhäuser* kneels before her, but she bids him rise, saying: "Here thou must not kneel; this hall is thy kingdom." She then asks where he has been so long, to which he answers: "Far, far from here in distant lands I wandered—a thick veil of oblivion stretches betwixt to-day and yesterday." She asks: "What, then, brought thee back?" to which he replies:

"It was a Wonder, an incomprehensible Wonder" thus avoiding a confession which would consign him to everlasting disgrace.

A long love duet follows here, full of deep tenderness. At its close *Wolfram* enters, and seeing *Tannhäuser* and *Elisabeth* exclaims: "Thus flies from me for this life every ray of hope." *Tannhäuser*, in the transports of his joy, embraces *Wolfram*, unconscious of the latter's agony, and they go out together.

Then follows a scene full of tenderness between *Elisabeth* and her uncle, and they await the expected guests, for a tournament of song is to be held. The fourth scene of this act opens with the noble and stately march, played by musicians located in the gallery of the hall, while trumpets are heard in the courtyard announcing the arrival of the guests. As they enter the hall they are received by the *Landgrave* and *Elisabeth*, and take the seats prepared for them. When at last, all in their places, they join in a song of greeting to their noble entertainers. The march and chorus express most fully the calm and knightly bearing of the assembled nobles. At the close of the chorus, which is constructed as an accompaniment to the repetition of the march, a shorter and far more poetic march is presented, during which the minstrels enter and take their places.

After a few words from the *Landgrave*, announcing Love as the subject of the tournament, *Wolfram* begins. He sings of the holiest love imaginable, pure, noble and self-sacrificing, without a stain of earthliness, and as he ends his song the assembly signify their approval.

In the discussion which follows all agree with *Wolfram* save *Tannhäuser*, who is still under the spell of the Venusburg, and who, after each singer has finished, advances more and more reprehensible views, at first somewhat guardedly, but less so as the debate waxes warm.

At last *Wolfram*, scandalized by *Tannhäuser's* words, rises, calling upon heaven to aid him, and ends a noble song by characterizing Love as "the ambassador of God, sent to draw men from earth to heaven." As he closes, *Tannhäuser* breaks out in praises of *Venus*, and terminates by saying, "He who would know what love is—let him go to the Venusburg!" Immediately the assembly is thrown into confusion, the ladies withdraw, and the knights, with uplifted swords, advance to slay *Tannhäuser*, who, with his sword drawn, stands in a defiant attitude.

Elisabeth, who alone of all the ladies remains, perceiving their intention, throws herself with almost superhuman strength between *Tannhäuser* and his adversaries, crying, "Back, and touch him not; ye are not his judges!" Still keeping herself between the knights and their intended victim, she reproaches them for wishing to hurry him into the awful presence of his judge with all his sins upon his head, and bids them give him time for repentance. Thus she pleads for his life in the most touching accents, while his mood, at first so defiant, softens, his sword falls from his trembling hands; sobbing, he sinks upon his knees and reverently raising the hem of her garment to his lips, kisses it passionately, with the cry, addressed to her, "Be merciful to me, who am, alas, so deeply plunged in guilt."

The rude warriors, moved by her devotion, cannot believe that this is indeed *Elisabeth*, the delicate maiden, but say among themselves, "It is an angel from heaven who has assumed her shape, to make known to us God's eternal counsels."

Then the *Landgrave* speaks: "Look at thy misdeeds, thou

traitor; thy words have brought death to her heart—yet she prays for thy life." But though sparing *Tannhäuser's* life, the *Landgrave* pronounces a sentence of banishment, bidding him repent. Just now the solemn song of a band of pilgrims is heard without—a sudden thought strikes *Tannhäuser*, he will seek absolution at Rome. Thus closes the second act.

During the tournament of song, each time *Tannhäuser* rises to take part in the discussion, the orchestra is full of vague reminiscences of the Venusburg, which continually bring to mind the first scene, and the culmination is at last reached in the entrance undisguisedly of the surging Venus music. Here again, in this painting of the musical scene, the astonishing genius of Wagner is displayed. Little by little the Venus music gains ground in the orchestra, as reminding *Tannhäuser* of his vow ever to praise the goddess, charms, and urging him irresistibly onward, until at last the mysterious theme appears like the enchantments of Venus resuming their power, driving him to the fatal moment, and he leaps to his feet crying: "Thou, Goddess of Love, shalt inspire my song," finishing with the words: "He who would know what love is, let him go to the Venusburg."

One of Wagner's great advantages is found in the fact of writing his own poem; thus after its essence has become part of his very soul, as it were, he begins to paint it in tones.

The finale to this second act exhibits in every detail the hand of a master, even as the conception of the poem does the soul of a poet.

Throughout the whole finale the pure silvery voice of *Elisabeth* is heard above the uproar, pleading in the most touching accents for the life of him who has wounded her almost to the death by his wicked words, and when at last his object is gained, and *Tannhäuser* saved, her strength forsakes her, and she falls fainting into the arms of the *Landgrave*.

Mr. Hopkins on Music in America.

A LITTLE HISTORY—HIS OPINION OF THE NOVELTY CONCERTS.

To the Editors of The Musical Courier:

YOU have asked me to express my opinion upon "Novelty Concerts" in general and Mr. Van der Stucken's in particular, but, while grateful to you for the compliment, I cannot resist the temptation to turn my reply rather into an "Essay upon the Evolution of New York Musical Thought and the Survival of the Fittest Ninnies of its Expression," rather than to confine myself within narrower limits.

What crazy, lopsided, "bird-witted" (as old Fuller says) creatures musicians and critics are, to be sure, and what short memories they have!

If I have used a boulder for a chair for thirty years, I am surely justified in regarding it as a solid seat.

If you have eaten black bread and beans for thirty years, you are justified in eating the same today.

If one has slept well on horsehair for thirty years, he is not justified in now trying to sleep well on a corduroy road or on the soft side of a tombstone—the tomb itself would be preferable.

Now, for anyone with a solicitude for the progress of music in this country, with a decent memory, and with a tolerable acquaintance with musical history in America (especially in this city) for thirty years back—for any such person to read the musical columns of the average newspaper, and to notice the agonizing prevalence in them of ignorance, misrepresentation, partisanship and supercilious pedantry is surely enough to make him shed tears of mingled brine and blood, for to-day's critiques commonly falsify history, belie experience and degrade it.

Painters can get their merest daubs displayed, puffed and sold. Poetasters get their most absurd verses read, printed and sold. Scribbling school-girl novelists can get their sentimental spawn accepted, admired and sold. Sculptors (like Vinnie Ream and the late Clark Mills) can get their bronze or marble caricatures of Nature exulted by fools, foisted upon the nation and Congressionally sold; but when 60,000,000 of Americans wanted a "Centennial March," the musical representatives of that 60,000,000 of presumably level-headed people were told that it could only be found in Europe, and so the 60,000,000 of people gave \$5,000 of good American money wherewith to pay for it. This is a specimen of the Nation's smiles upon composers.

We have seen an amazing contrast presented by the history of the drama and of music in America during thirty years.

Mr. Joseph Jefferson was dubbed "an ambitious stock actor vainly attempting to be a star" by the late Charles Seymour, in the *New York Times*, and the fable of the frog and the ox was quoted. Matilda Heron and Charlotte Cushman were pelted with turnips and dead cats for their presumption in histrionic persistency. Mr. Steele Mackaye was made a butt of clubs and green-rooms for his Delartian hobby in the *New York papers*. Augustin Daly was ridiculed, snubbed and slandered by his dear *ex-dévant* brother editors, and poor Barras, the industrious Oliver Doud Byron, Bartley Campbell and Bronson Howard were derided, abused or condescendingly "patronized" by anonymous quill-driving hacks through years of journalistic mudslinging. Nevertheless, the American drama has progressed, whether creative or representative, and none but idiots now ask, "Where is the representative American play?" for Messrs. Benjamin E. Wolf, Mark Twain, and a dozen or more, would soon give a satisfactory and scornful answer.

But in this paradise of painters, poets and playwrights it may be asked, "What has music been about all these years?" I will tell you. She has been busily engaged begging from door to door, and perennial rebuffs have either forced her apostles to be-

come chronic sycophants and disreputable flunkies for bread, or have driven them to suicide or to untimely, oftentimes even to drunkard's, graves.

Look at a partial list:

Charles Herrmann (six symphonies), a maniac and suicide.
Harry Sanderson (pianist), drunkard's grave.

T. Hagen, " "

E. Remack, " "

William King (organist), " "

A. H. Pease (pianist and composer), " "

William Saer, early decline and consumption from disappointment.

Poor young Von Oeckelen, early decline and consumption from disappointment.

August Goeckel, early decline and consumption from disappointment.

U. C. Hill (founder of the New York Philharmonic Society) suicide.

Candido Berti (pianist), suicide.

H. N. Sawyer, " "

Why do we not hear of as great a percentage of painters, poets and sculptors with equally mournful ends? Simply because they are more substantially encouraged by the public.

Now, there must be some terrible maddening, unnecessary social reason for the preponderance of disability which burdens music "militant" in this country. The existence of fine sporadic operas and concerts is no argument at all in rebuttal. Any one with money can buy good articles, be they oxen or oratorios, washtubs or Wagners, but to assert that "music is advancing," when absolutely no first-class musical display can be made to pay expenses (relying solely on its merits) in any city of the Union, would be as absurd as to assert that theatrical attendance can teach children to read English, or orchestral concerts can alone ever qualify them either to sing or play.

The policy of critics, managers, conductors and dilettants (especially fashionable ones) with regard to new composers here has ever been to "head them off," and with few exceptions the same can be said of playwrights. But the latter have fought and won, while musical composers remain just where they were thirty years ago, in spite of fighting, except when they have fainted and fallen under the sod.

Of course, only scholarly men are here referred to, and not the juvenile or senile terrors who write grand "Te Deums" in waltz movement, twattle ditties for variety theatres and "Little Gipsy Mazurkas" (such as the one which a Mr. George William Warren once played at a Brooklyn Philharmonic concert with a salvo of bravos from the critics). I maintain that with all our "conservatories" our millions of pianos and legions of warblers, we are not as musical a nation as we were twenty-five years ago; for it is long since any such concert troupes as Catharine Hayes', Parodi's, Anna Bishop's and Thalberg's, the Alleghanians' or even the Hutchinsons' and Peake Family's have been able to do a paying business in any part of America.

If the best concerts succeed, it is by advance subscription, as with the Boston Apollo and Boylston Clubs and the New York Philharmonic and Mendelssohn, and then only when fashion and flunkiness issue their first, or it is by endowment (like the Peabody Institute concerts in Baltimore), or by the overplus of a social club's treasury (like the concerts of the New York Arion and Liederkranz Societies); or it is through the addition of tomfoolery, moral filth and buffoonery, for the music alone in such operas as the "Mascot," "Olivette" and the "Queen's Lace Handkerchief" would not float them for a week.

Now it is amid such circumstances as these that Herr Van der Stucken has had the bravery to start "Novelty Concerts" with his grand orchestra of sixty musicians and admirable solo artists, and at three of such magnificent expositions he has given us more new works than any other conductor ever gave during three years.

I consider Herr Van der Stucken's concerts the most interesting and instructive to advanced students which New York has known in thirty years, and they certainly deserve the warmest praise and applause of all earnest musicians.

It is, indeed, to be hoped that the thinkers and intellectual workers among musicians may find a ray of encouragement in these admirable entertainments. For my own part, I shall hope to live long enough to see a composer of operas, symphonies and concertos here granted a chance to make a living, at least equal to that now enjoyed by a schemer or tailor, but to treat him as royally as if he were a tenor or ballet dancer would be "beyond the wildest dreams" of obediently yours,

JEROME HOPKINS,

46 East Fourteenth Street.

February 7, 1885.

Why is it that churches put men on the music committees that know the least about music? It is generally the case. When there are so many people that understand music, why not put somebody on that would know just how it works. This is the reason that changes are made so often in choirs, and mistakes made by securing talent that is inferior to that they had.—*Buffalo Sunday Times*.

Carlyle would not have made a patient piano teacher to judge by the following remarks: "The miserable young woman in the next house to me spends all her young, bright days, not in learning to darn stockings, sew shirts, bake pastry, or any art, mystery or business that will profit herself or others; not even in amusing herself or skipping on the grass-plots with laughter of her mates; but simply and solely in raging from dawn to dark, to night and midnight, on a hapless piano, which it is evident she will never in this world render more musical than a pair of barn-clappers. The miserable young female!"

PERSONALS.

MARIE ROSE IN ENGLAND.—Mme. Marie Rose Mapleson has created a sensation in England by her performance of *Manon*. The proper sphere of this charming singer is opera comique and not grand opera. Before she abandoned the French stage her best roles were in Méhul's "Joseph," Auber's "Fra Diavolo," Bazin's "Voyage en Chine," Auber's "Premier jour de bonheur," Massé's "Fils du Brigadier," Hérold's "Pré aux Cleres," Flotow's "Ombre," &c. Even her *Margherita* is acceptable and she renders the parts of the *Queen* in Marchetti's "Ruy Blas" with feeling, but she has not the requisite volume of voice for *Leonora* in "Trovatore," and she was badly advised when she added "Favorita" to her repertoire. Her part was written for an exceptional mezzo-soprano, Mme. Rosine Stoltz, and the last time Mme. Rose sang the caboletta of "O mie Fernando," in this city, she became quite exhausted and nearly broke down.

MR. MACY MAKES A CHANGE.—Mr. J. C. Macy, the popular song-writer and arranger, has severed his business relations with S. Brainerd's Sons, of Cleveland, with whom he has been many years, in order to accept a position with the Boston house of O. Ditson & Co. Mr. Macy is a musician of considerable talent, and many of his songs have become very popular.

MR. FERRIS'S BOOK.—W. Reeves, of London, has published a volume called "Sketches of Great Pianists and Great Violinists, with Notes and Anecdotes." The author is Mr. George T. Ferris.

HIS VOICE NEVER DIES.—Sims Reeves is sixty-two years old and it was fondly hoped that he had lost his voice, but his physician says that he has recovered it, which is viewed in England as a threat by Sims to return to the concert stage.

THEY WILL PARTICIPATE.—At two grand concerts to be given in Montreal, in the Queen's Hall, on the 27th and 28th inst., Messrs. Winch (tenor), Sherwood (pianist), Damereuther and Wolf Freese (Beethoven Quartet) and others are to take part.

SIGNOR FRANCESCA ALLEGRA.—We recently received two new compositions by that rising young Italian composer Signor Francesca Allegra, who at present is studying in Milan. One is a charming mazurka, called "Kalissa," and the other original and finely developed waltz movement, called "Il Sobato del Villaggio." Signor Allegra is not yet twenty-one; he shows decided genius and deserves encouragement.

DEATH OF MME. SAINTON-DOLBY.—Mme. Charlotte Sainton-Dolby, one of the greatest of England's oratorio and ballad singers, died Wednesday, the 18th inst., in London. She was born in London in 1821, and entered the Royal Academy in 1832. Under the eminent masters of that institution her progress was so great that when, in 1841, she made her first public appearance, she was placed at once at the head of the great oratorio singers of the day. Her voice was a rich, powerful contralto, and she was thoroughly educated in almost every branch of musical art. Mendelssohn composed for her the contralto part in "Elijah." In 1860 she was married to M. Sainton, the violinist, and in 1870 she retired from the stage. For ten years previous to her retirement there was hardly an oratorio given in England that did not receive her aid in conjunction with Theresa Tietjens, Sims Reeves and Santley. For the last few years she devoted herself to teaching and composition. Her ballads are of a high order, and some have attained popularity.

Florence Clinton-Sutro.

THIS beautiful, amiable and accomplished young artist and teacher was born in London, England, on May 1, 1865, but she came to this country when only four years of age. Though, therefore, still in her teens, she has already made an enviable record in the musical world. She has a genius for teaching. When only ten years of age she took delight in having pupils on the piano and would often, as a mere pastime, volunteer to instruct her classmates at school. But she also had much older pupils at that time, some of them five times her own age. With occasional interruptions, she has taught piano ever since, and always with extraordinary success. Mrs. Clinton-Sutro possesses that rare gift of a successful teacher, magnetism of manner and a loveliness of disposition which inspire her pupils with enthusiasm for their work and with affection for herself; and that further, still rarer gift, of imparting to them her own knowledge in the clearest possible manner. She has also originality of genius in her method of teaching. She has established and encouraged a friendly rivalry among her pupils by offering prizes to the most diligent (not the most gifted) among them, and by means of a printed card keeps an exact record of the time which each pupil devotes to practising.

Until her recent marriage to Mr. Theodore Sutro, a well-known and able young lawyer of this city, and himself a cultivated musician and fine baritone singer, the artist confined her professional labors chiefly to the place of her residence, Jersey City, where she stands pre-eminent as an instructor and concert pianiste. Mrs. Sutro has very wisely decided to continue her career, notwithstanding her marriage, and her husband deserves credit for not withdrawing such rare talent from its proper scope into the stereotyped obscurity of married life, as is too often the fate of gifted women.

At present Mrs. Sutro restricts her labors in Jersey City to giving instruction only in the School of Music connected with the famous Hasbrouck Institute; the rest of her time she intends to devote to her professional duties in New York city, where she now resides.

But though still so young, and so greatly occupied in teaching, Mrs. Sutro has, through her indefatigable energy and perseverance, found time not only to cultivate her mind in various directions, but also to become, in her special field of music, a favorite piano-virtuoso. When only seven years of age she played with great success in public. At the age of thirteen she carried off a prize of \$1,000 from over nine hundred and fifty competitors in this city, for excelling in sight-reading, knowledge of theory of music, and pianoforte playing. The examination of applicants at that time extended over a period of three months. At the final contest in Steinway Hall, when Mrs. Sutro played Liszt's "Rhapsodie Hongroise" No. 2, and read a most difficult piece at sight, the judges, Messrs. Max Pinner, O. B. Boise and Adolf Neuendorff, unanimously awarded her the prize.

In April, 1883, Mrs. Sutro played, as a graduation exercise at Steinway Hall, Beethoven's "Fourth Concerto" in G major, in connection with the orchestra of Dr. Damrosch; the musicians on that occasion were so delighted with her performance that they laid down their instruments and joined with the crowded auditorium in the most enthusiastic applause. On the same evening the orchestra played a fugue composed by her, which received the warmest commendation.

Since that time Mrs. Sutro has not appeared much in public, but has devoted almost her whole attention to her favorite occupation, teaching. It is to be hoped, however, that she will hereafter occasionally appear in the concert-room in this city. Her distinguishing characteristics as a pianiste are extraordinary power, the clearness of her phrasing, utter absence of exaggeration in expression and perfect ease and self-control. No technical difficulty seems to disconcert her or to disturb her equanimity. Mrs. Sutro is one of the few of our best players who have never been abroad, but have pursued their studies entirely in this country. Being still so young, and with such an exceptional record in the past, she undoubtedly gives promise of a brilliant future.

Wagner's Music in Paris.

A CHANGE has indeed come over the spirit of French feeling as regards Wagner. I have seldom if ever seen so much enthusiasm displayed at a concert as at that given yesterday afternoon at the Théâtre du Châtelet, where the German master's works formed the staple of the entertainment. It was probably with the intention of inducing his audience to accept an entire second part devoted to Wagner, that M. Colonne admitted none but French composers into the first part of his concert. But, if this was the idea of the intelligent *chef d'orchestre*, he need have been under no apprehension. It is true that "Roma," an early work of Bizet's, but not published until after the lamented author's early death, proved still more attractive on a second hearing than at that which I noticed last Sunday. But this charming work, and the orchestral pieces by Berlioz, Mme. Granval, and M. Lacombe were quite thrown into the shade by the selection from Wagner. This comprised the noble overture to "Tannhäuser," "Rienzi's Prayer," sung by M. Bosquin, and three numbers from "Die Walküre." *Wotan's* farewell to *Brünnhilde*, with the incantation to the God of Fire, was listened to with the intensest interest, while *Siegmund's* love song was uproariously encored. But the most significant point of the selection was the Walkürenritt, which, in spite of the uncouthness of the exclamations in which the female voices indulge, aroused extraordinary enthusiasm. As this was the last piece in the program the greater part of the audience prepared to leave the theatre, but, the number being redemanded, all went back to their places and waited to hear the "Chevauchée des Valküres" sung and played a second time. It is specially worthy of remark that during this Wagner selection not a dissentient voice was heard.—*Correspondence London Daily Telegraph.*

Pittsburg Musical Matters.

PITTSBURG, Pa., February 14.

IT affords me pleasure to be able to report, after having been silent so long, that we are again to have a May Musical Festival, thanks to the energy of Carl Retter, who has done so much already for the cause of good music in the Smoky City. And this time Mr. Retter will not be handicapped in making his arrangements by any body of musical society directors, who have heretofore given evidence that they know a "heap more" about commercial than musical ventures. Mr. Retter has combined with Mr. Thomas's orchestra, together with a number of famous soloists—foreign and domestic—and is getting up a chorus irrespective of chorus society affiliations and enmities, a plan that will no doubt result in a splendid vocal force.

The great trouble with choruses has been here what it no doubt is elsewhere—namely, that considerable of the local talent, petted and puffed up and flattered by friends and ignorant critics, has become too proud to do choral work, and prefers execrable solo singing to a devotion of ability toward a general good result in a chorus. It was the same when Mr. Retter's orchestra was in existence; and amateurs, who by their friends and devotees were considered Wilhelms and Levys and Blumenbergs, were found—after their "scruples" had been overcome and they were induced to "descend" into the ranks of an orchestra—to be unable to even count their rests, let alone properly play their parts.

However, Mr. Retter reports splendid enlistment-rolls, which will place the '85 chorus on an equal if not in advance of all previous ones. The works to be given at the May festival are Mozart's "Requiem," Dvorak's "Stabat Mater," McKenzie's "Rose of Sharon," &c.

The Mozart Choral Society will give a concert on Friday evening, February 20, with a newly organized amateur orchestra. I

do not like "to cast a shadow before," as it were, but am afraid the orchestral work will be rather—well, just a little defective, and the lack of ability, as a director, of Director (?) McCollum is only equaled by the amount of energy and perseverance the gentleman *does* possess.

The last Art Society Reception, on the 12th inst., was an enjoyable musical event. The program was made up of vocal numbers only, Mrs. A. Keller, Mrs. R. Schaarschmidt, and Messrs. Bussmann and Benitz being the vocalists. Mrs. Schaarschmidt sang an aria from the "Messiah" and Mendelssohn's "Ein geistliches Lied," and captivated the audience.

The lady possesses a phenomenal contralto voice, the mellowness of her middle and lower register being really remarkable. It was a source of wonderment to all who heard her, that she has not oftener appeared in concert, confining herself to choir singing only, and she would no doubt prove successful as a soloist beside even world-famed altos. Mrs. Keller sang with her usual good effect, and Messrs. Bussmann and Benitz upheld their reputation as bright lights among our local stars.

Prof. Tetedoux is arranging for a production of "Norma" by local talent.

Otherwise "tutto è tranquillo."

Music in Baltimore.

BALTIMORE, February 20, 1885.

ON Friday, February 13, the second concert of the Oratorio Society for this season took place, and on Thursday 12 the open rehearsal. The program was intended to commemorate the 200th anniversary of the birth of John Sebastian Bach and G. F. Händel, and therefore was exclusively filled by works of these two giants:

1. Selections from "St. Matthew's Passion"..... John S. Bach
2. Selections from "Israel in Egypt," "Messiah," "Joshua," "Theodora" and "Rinaldo"..... G. F. Händel

The very popular and efficient director of the Oratorio Society, Mr. Fritz Fincke, having been taken sick, Mr. Michael H. Cross of Philadelphia, was engaged to lead the final rehearsals as well as the performance. The soloists were the usual Mrs. Aline Osgood, soprano; the usual Miss Emily Winant, alto, and Mr. D. M. Babcock, Mr. Harry Randolph, organist, and Mr. Fritz Gaul, solo-violinist.

The chorus of the society was exceedingly well drilled by Mr. Fincke and left little to say for Mr. Cross; the same cannot be said of the orchestra. I must, however, add that the hitches which occurred in the orchestra at the rehearsal, turned out to be owing to omissions in some of the parts and were completely remedied at the concert. Justice also compels me to mention that the passion-music did not go quite as smoothly as Händel's, having been taken in hand by the society quite lately and at so short notice by Mr. Sutro, as director ad interim, that even a less perfect performance may be looked upon as a triumph, especially if the excessive difficulty of the work is taken into consideration. Mrs. Osgood does not impress us as a powerful and first-class oratorio-singer, but is a pleasing soprano withal. Miss Winant did full justice to the oratorio style and the works performed and was much much applauded. Mr. Babcock made a deep impression with his fine style and phenomenal voice. He was the lion of the occasion. HANS SLICK.

Music in Boston.

BOSTON, February 21.

THE revival of the Gilbert-Sullivan opera at the Bijou has been attended with considerable success. At the first of these, "Patience," the attendance for the week was noticeably larger than the average attendance so far during the season, notwithstanding several new operas (to Boston) have been produced. This attendance was not undeserved, as the cast of the principals was strong. Mr. Digby Bell, as *Grosvenor*; Mr. J. H. Ryley, as *Bunthorne*; Miss Janet Edmondson, as *Patience*; Miss Laura Joyce, as *Lady Jane*, and Mr. C. W. Dungan, as the *Colonel*, gave an excellent performance in their respective characters.

Last week, in the "Sorcerer," the performance of Mr. Digby Bell as the rector, *Dr. Daly*, is worthy of special comment. The quiet humor of the assumption, the delicate touches of facetiousness, are pervasive and irresistible. I had occasion to speak in high terms of Mr. Bell when he assumed this character here nearly two years since, and it is gratifying to note that his rendering has not grown careless through old acquaintance with the character, but that he gives now, as then, a most finished performance. This week the "Pirates of Penzance" is being presented in an effective manner. It will probably remain on the boards next week, and on Monday week "Aparajune" will be produced.

At the Museum "Iolanthe" is being sung. Miss Marie Jansen, with her sweet voice and graceful, piquant ways, makes a charming *Phyllis*, and the role in her hands adds new beauties to the opera. Mr. J. W. Wilson, the comedian, makes an unequalled *Lord Chancellor* and Miss Helen Dayne a pretty *Iolanthe*. The chorus is strong and effective.

The concert given by the Petersilea Academy at Union Hall on the 9th inst. was a repetition of the success which uniformly attend this academy's concerts. Something particularly noticeable was the exceedingly large attendance, even the standing room being completely occupied. Space will not permit special mention of the participants, who were, however, without exception, worthy of high commendation. Among the performers on the piano were Miss Ella F. Annis, Miss Holt, Mr. Milo Benedict, Miss Helen C. Hamilton, Master J. Wallace Goodrich, Miss Dickson and Miss Glover; while Miss Louise N. Baldwin, Miss Sara H. Peakes, Miss Maude Nichols and the Philomela Ladies' Quartet were the vocalists of the evening.

WILL WARBLER.

Opera in German.

THE last three performances of the German Opera Company before their departure for Chicago took place last week at the Metropolitan Opera House on Thursday and Friday nights and on Saturday afternoon. The full houses that prevailed show that the interest of the people in this direction has not abated, and that a spring season of opera in German will prove financially just as successful as the season just concluded has been. The three performances were conducted by Herr Lundt, the chorus-master, and as the operas given were such as have been repeatedly sung before, it cannot be a matter of surprise that they went comparatively well, although the guidance of a master-hand was conspicuous by its absence.

The "Tannhäuser" on Thursday night showed no difference from the former representations, except in the change of cast, Herr Staudigl taking the place of Herr Robinson as *Wolfram*, the latter having to be excused on account of sickness. Herr Staudigl sang very well, but could not quite replace Herr Robinson, whose *Wolfram* is one of his best performances. Herr Schott was good in the title role, as usual, but he was taught a lesson after the third act which he will not soon forget. Although he deserved a recall after the fall of the curtain, the audience, who were greatly disgusted with his behavior as shown in the press and at the funeral of Dr. Damrosch, hissed him off the stage, and called for Mme. Materna. This lady, who had sung *Elisabeth* extremely well, at last appeared before the curtain, and was received with a perfect thunder of applause.

The performance of "Die Walküre" on Friday evening took place again before one of the very largest audiences of the season. The rendering of the music-drama was, with the exception of a few hitches in the third act, quite satisfactory. Frau Kraus as *Sieglinde*, and Frau Materna as *Brünnhilde* deserve special mention. They received an ovation from the public. The orchestra was a little unsteady in the more difficult portions of the music.

The matinee on Saturday brought a repetition of "La Juive," and this masterpiece of Halévy, fairly well performed and extremely well attended, closed the season in a manner financially and artistically satisfactory. In regard to the performance itself, the various changes in the cast must be mentioned. The role of *Rachel* was taken by Frä. Brandt, in place of Mme. Materna, and it must be acknowledged that this useful artist did full justice to the demands of the difficult role. This was duly appreciated by the public, which, for the greater part, consisted of ladies, who applauded regardless of kid gloves. Frä. Slach, who had been substituted for Frä. Bely in the part of *Eudoxia*, was very good historically as well as vocally, and in the great duet with Frä. Brandt was highly satisfactory. Herr Kemlotz was as poor a *Leopold* as his predecessor had been, and the *Cardinal* also is not one of Herr Koegel's best efforts. He has neither the depth nor the strength required for the part. Herr Udvardi as *Eleanor* sang very nicely.

The company left on Saturday night for Chicago, where the performances will be conducted by Mr. Walter Damrosch. We hope that the tournee will be as profitable as the friends of Dr. Damrosch, who only left a very small amount of money to his family, would wish it to be. We understand that the profits of this tour are to be handed over to the family of Dr. Damrosch, who lost his life in the great effort of successfully establishing German opera in this country.

Mme. Hopekirk's Recital.

MME. HELEN HOPEKIRK'S second pianoforte recital took place at Steinway Hall on last Tuesday night before a moderate-sized audience, probably on account of the Liederkrantz ball, which was attended on that evening by a good many who usually patronize music in this city. Mme. Hopekirk, though still suffering from her recent illness, seemed musically better disposed than we have ever heard her. She could, therefore, not help impressing her audience pleasingly, and eliciting from it at times that spontaneous and enthusiastic applause, which is caused by genuine enjoyment. The program rendered on this occasion was, like most of Mme. Hopekirk's, extremely well chosen, varied and highly interesting. It read as follows:

Impromptu, op. 90, No. 3.....	
Moments Musicaux, op. 91.....	
a, Andantino, 8, Allegro moderato.....	Schubert
Impromptu, op. 142, No. 2.....	
Impromptu, op. 142, No. 3.....	
Graud Sonata, C major, op. 2, No. 3.....	Beethoven
Grand Sonata, op. 90.....	Beethoven
Mazurka, op. 68.....	
Valse (posthumous), E minor.....	Chopin
Nocturne in G minor.....	
Walzer, G major, op. 28.....	Nicodé
Nocturne, B flat.....	Field
XII. Symphonische Etuden.....	Schumann

—The Oratorio Society has unanimously elected Mr. Walther Damrosch successor to his dead father as conductor. This is a step in the right direction. The date of the next and last concert of this society for the present season is not yet definitely fixed. Neither are the dates of the remaining concerts of the Symphony Society, but the season will be carried to a close in order to satisfy the subscribers who have paid for the full course in advance. Mr. Walther Damrosch has been elected musical director of the Symphony Society of New York.

—A good epitaph for a singer would be "Vox, et præterea nihil."

"Patience" at the Casino.

"PATIENCE" was produced in excellent form to an overflowing house at the Casino at the Monday matinee and will hold the boards for the present. The revival is being received with marked favor and is running to big business. The cast is well selected and is as follows:

Colonel Calverley.....	Officers of.....	C. W. Dungan
Major Murtagh.....	the Dragon.....	Geo. Roseman
Lieut. the Duke of Dunstable.....	Guards.....	Geo. Appleby
Reginald Bunthorne, a Fleehy Post.....		J. H. Ryley
Archibald Grosvenor, an Idyllic Poet.....		Digby Bell
Solicitor.....		J. A. Furey
Patience.....		Mary Beebe
Lady Angela.....		Irene Perry
Lady Saphir.....		Rose Leighton
Lady Ella.....	Rapturous Maidens.....	Ethel Clare
Lady Jane.....		Laura Joyce Bell

Sternberg, the Pianist.

MR. CONSTANTIN STERNBERG, one of our best resident pianists and composers, was heard to advantage in Steinway Hall on last Saturday night. He had a rather small, invited audience, which, however, made up in enthusiasm what it lacked in numbers. Mr. Sternberg played with good technique and musicianly conception the following interesting program:

Fugue in A minor.....	Joh. Seb. Bach
Andante in F.....	L. van Beethoven
Romance in F sharp.....	Robert Schumann
Tarantelle.....	Moritz Moszkowski

Compositions by Constantin Sternberg.

Trois Danses Rocco, op. 32.....	(Shortly to be published by Edw. Schuberth & Co.)
Gavotte. Menuet. Gigue.....	

Message, op. 35 (MS.).....	(Published by G. Schirmer)
Humoresque, op. 26.....	(Published by G. Schirmer)
Danse Mauresque, op. 22, No. 5.....	(Published by Edw. Schuberth & Co.)
Twilight, op. 28, No. 5.....	(Published by J. O. v. Prochazka)
La Marche des Amazones, op. 33, No. 1.....	(Published by J. O. v. Prochazka)

(Shortly to be published by Edw. Schuberth & Co.)
Carricatures:
Concluding with C. Sternberg's new and original humorous "Review of Musical History."

Of the Sternberg compositions, which are all well invented and musicianly in treatment, the "March of the Amazons" pleased the audience best, and was most applauded. The lecture which concluded the entertainment was very funny, and greatly amused the listeners.

"Gasparone" in Two Dresses.

MILLÖCKER'S latest musical immigrant has found a temporary home at the Standard and the Thalia theatres, having been taken in, via the Atlantic Ocean, on Saturday night. No one pretends that Millöcker has any originality, but everyone spontaneously agrees that he can make a pretty good ragout of other people's brains. Every air at all inspiring in "Gasparone" is highly reminiscent of something past and gone, but as the work is a foreign importation no one need examine it for any further merits. We Americans are used to living on music from extraneous sources and our managers buy comic opera privileges as manufacturers import French sauce, although New York manufacturers are more clever than managers—they make their sauce here and put a foreign brand on it.

"Gasparone" was produced in good style at the Standard. If Mr. James C. Duff keeps on in this way he will certainly rival the Casino management. The costumes and stage effects generally were pleasing. Mr. Richard Mansfield's *Nasoni* was invested with an agreeable and funny individuality; Mr. H. S. Hilliard has a voice, which as indicated in his *Erminio*, promises well in light opera; Miss Seebold's *Countess* is a good piece of work, and Mr. Alfred Klein and Miss Mae St. John are effective in the cast. When in regulation order, "Gasparone," we trust, will prove a good venture for Mr. Duff.

The work was received with marked favor at the Thalia, and, from the German standpoint, was admirably presented by Herr Lube as *Nasoni*, the *Countess* by Frä. Kirchner, *Sindulfo* by Herr Geschmeidler, *Erminio* by Herr Elsbach, and *Benozzo* and *Sora* by Herr Schütz and Frä. Meffert respectively. The absence of Frau Raberg on account of severe illness was much to be regretted, as her fine voice would have shown to advantage in the role of the *Countess*.

A Musicale at Silver Spring.

A MUSICALE was given on Monday night, the 16th inst., at the elegant Mason mansion, "Silver Spring," near Mount Station, N. J. The event was made memorable through the presence of some of the choicest families of the State and the excellent music offered the guests. The program comprised a beautiful, new, but somewhat Schumannesque "Ballad" in B major for piano and organ, by William Mason, played by the composer at the piano and Mr. Edward Mason, who skillfully presided at a double-bank Mason & Hamlin "Liszt" organ. The same instrument was used in a highly effective arrangement for piano and organ, by Mr. William Mason, of Rubinstein's "Kamenoi-Ostrow." Miss Mason rendered the piano part with refinement and musical conception, while her father assisted at the organ. Some excellent piano-playing was also done by Miss Jessie Pinney, Mr. Mason's most gifted pupil, who rendered Chopin's C sharp minor scherzo, Raff's "Am Loreley Fels" and a Hungarian dance by Brahms. Mrs. Hartdegen sang with her pure and sympathetic mezzo-soprano voice "Ich liebe dich," by Grieg; "Florian's Song," by Godard, and "Springtime," by Becker, while her husband, the excellent violoncellist, Mr. Adolf Hartdegen, was listened to with delight in a new "Serenata" in

A minor, by William Mason, an "Air" in G, by Händel, and Popper's difficult "Papillon."

A. F. Christiani.

DEATH has demanded another victim from the ranks of our comrades. On last Friday Mr. A. F. Christiani, the eminent piano teacher, composer and musical writer, died at his residence in Elizabeth, N. J. He attained an age of forty-nine years, and was born in Altona, Germany. His early studies were guided by his father, who was a musician of merit. Later on Mr. Christiani finished his musical education under renowned masters. In this country he had many friends, especially at Pittsburg, Pa., where he taught for many years at the female college. Mr. Christiani was a hard worker and a great musical thinker. Proof of this is his great work on "The Principles of Expression in Pianoforte Playing," of which fragments appeared in THE MUSICAL COURIER only a few weeks ago. The book is shortly to appear in English from Harper & Brothers, and is simultaneously to be published in German by Breitkopf & Haertel in Leipzig. We predict for it an immense sale and great success. Thus it is that death came to Mr. Christiani, as to Dr. Damrosch, at the very moment when he began to reap the harvest of his honest efforts. Mr. Christiani died of heart disease, after a short illness. He leaves a widow, but no children.

Dr. Damrosch's Funeral.

THE funeral obsequies of Dr. Leopold Damrosch took place at the Metropolitan Opera House on Wednesday afternoon, the 18th inst. The daily papers have given so full accounts of it that it seems unnecessary now to go into details about it. Some four thousand people thronged the building from pit to dome, and as many more were vainly clamoring for admission outside. Altogether the demonstration was one of the greatest tributes of respect of the kind ever paid to a mortal in this city. The services, if one so choose to call them, were highly impressive, and brought tears to the eyes of many a one who had perhaps only slightly or never personally known Dr. Damrosch. The rhetorical efforts of the occasion were praiseworthy. Bishop Henry C. Potter, who for reasons best known to himself, had broken his promise to appear in person, sent a well-written letter, highly eulogistic of Dr. Damrosch, which was read. Mr. Beecher spoke warmly and convincingly as is his wont, and Prof. Felix Adler made a neat and simple, but impressive speech, laying symbolically on the great dead hero's grave the golden wreath of success, the silver one of gratitude and the laurel one of fame imperishable.

The musical efforts in glorification of the dead were less successful, and, in fact, they and the religious rites at the close of the obsequies greatly resembled those at the late Gotthold Carlberg's funeral.

We must, however, not forget that the preparations for the funeral were naturally of a hasty character. Herr Hock, the stage manager, recited an appropriate little poem, happily made up of quotations from Wagner's poetry. The entire Metropolitan Opera House was draped in mourning. Dr. Damrosch's body was taken from the Metropolitan Opera House to the undertaker's, whence it was removed on Thursday morning to Woodlawn Cemetery, accompanied by the family and a few personal friends.

HOME NEWS.

—"Adonis" is still at the Bijou.

—The fourth of this season's Concerts for Young People occurs at Steinway Hall on Saturday afternoon. Miss Emily Winant will be the vocalist.

—A series of afternoon concerts, devoted to organ and harp music, is announced by Mr. G. W. Morgan. The first takes place on Thursday of this week.

—Miss Marie Jansen has been engaged as a member of the Boston Museum Company for next season. Miss Jansen is now singing in comic opera at the Museum.

—Jerome Hopkins' Musical Festival Concert and his opera of "Taffy and Old Munch," at Sing Sing, on the 17th, were hugely enjoyed. The affair took place at the famous Ossining Institute for young ladies. Mr. Hopkins appears in Yonkers next.

—The musical convention held at Fremont, Neb., under the auspices of the Choral Society, on February 12, 13 and 14, conducted by H. S. Perkins, of Chicago, was a gratifying success to the management, and a profitable occasion for the one hundred singers in attendance.

—Among the engagements of that talented young pianist and excellent musician, Mr. Otto Bendix, of Boston, was one with the Campanari Quartet at Chickering Hall, Boston, last night. His second and last concert for this season takes place to-morrow night at Horticultural Hall.

—An enjoyable musical entertainment was given by Signor Emilio Belari at his residence last Saturday evening, in which he was assisted by a number of his pupils. The program included Braya's "Angelo Serenade" and "Because of Thee," by Mme. Emma Roderick, an aria from "Lucia," by Mrs. Benjamin Northrup; a song, "Una Stella," by Mr. G. D. White; Abt's "I Think of Thee," by Mr. C. A. Rice; a duet, from "Marta," by Messrs. Rice and White, ballads by Miss Emily Kemper,

Mrs. Bertholf and Mr. A. St. Clare, and "La Donna e Mobile," from "Rigoletto" and "Penso," by Signor Belari. Among a large number of invited guests present were Mr. and Mrs. S. Witherbee, Miss Witherbee, Mrs. Francis, Mr. Herold, Miss Alice Herold, Mrs. James R. Fairman, Mr. Fairman, Mr. and Mrs. James O'Neill, Miss Amy Baker, Mr. J. Dana Jones, Mr. F. L. Baker and Mr. H. Fagnani.

—The once popular alto, Mrs. Seguin, has, according to rumor, accepted an engagement to sing in light opera at the Bijou Opera House here during the summer season. Mrs. Seguin is an artist, but we doubt if she can do adequate justice to a song, since her voice has departed from her.

—The prospectus for the season of 1885-86 of Theodore Thomas's Popular Concerts has been published. The concerts will be given at the Academy of Music every Tuesday evening and a matinee every Thursday, beginning on November 3 and lasting till April 15. The orchestra will number from 80 to 100 performers. The terms of subscription are:

Boxes for full series, 24 evenings and 24 matinees.....	\$250.00
" 24 evenings only.....	150.00
" 24 matinees.....	125.00
" 12 Young People matinees.....	75.00
Reserved seats for full series, 24 evenings and 24 matinees.....	40.00
" 24 evening concerts.....	20.00
" 24 matinees.....	20.00
" 12 Young People matinees.....	10.00
" 12 matinees.....	10.00

Twelve of the matinees occurring on alternate Thursdays will have programs similar to those given at the "Young People's Concerts," and will be virtually a continuation of that series, and can be subscribed for separately if desired.

The box office for receiving subscriptions is now open on Fourteenth street side of the Academy of Music daily between the hours of 1 and 3 P. M., on and after Monday, February 23.

Tickets for boxes and seats are ready for delivery. Subscribers can obtain them now by payment of full subscription, or, if preferred, part of the subscription can be deposited now and the remainder paid later on delivery of the tickets.

—The Damrosch Opera Company opened their season at Chicago on Monday night, at the Columbia Theatre, under peculiar and discouraging circumstances. The company was snowbound somewhere on the West Shore Railroad. At half-past nine the members of the company passed down the main aisle, still in their traveling costumes. At ten minutes past ten Mr. Walter Damrosch appeared before the footlights and made a speech, explaining the causes of the detention. He said the company had been forty-nine hours on the way from New York. At twenty minutes past ten the performance of "Tannhäuser" began. Many of the people on the stage were without their wigs and other portions of their costumes. The management asserted that the delay was unavoidable.

—During the '50's and '60's one of the popular concert companies that traversed every section of the land was known as the Swiss Bell Ringers. Mr. and Mrs. William Peak were the leaders of the company, and they entertained large audiences. Both of them are now over two score and ten, and are inmates of the Cortland County Poor House, near Syracuse, N. Y.—surely a sad fate to contemplate.

—Master Jacob Friedberger, a young pianistic prodigy, is to have a benefit concert at Steinway Hall on the evening of March 10. He will be assisted by Mr. Ovide Musin, the eminent and popular violinist; by Mme. Livain, a pianiste of merit, and by other artists. As the boy is a very talented one and as the proceeds of the concert are to assist him in his further development by studies in Europe, it is to be hoped that the concert will be largely attended.

A Musical Scholarship.

WHEN the Hon. Donald A. Smith, of the Hudson Bay Company, and Mr. George Stephen, president of the Canada Pacific Railway Company, were in London some months ago, they generously paid for a scholarship in the Royal Academy of Music, open to competition for Montreal students of the "divine art." The successful competitor must be of Montreal by birth and residence, and will have to pass a severe examination. The examiners are to be appointed by the Mendelssohn Society and the Philharmonic Society, the two leading musical societies of that city. The successful candidate will be entitled to free passage to England and back, free board and lodging, and free tuition for three years. The kindness and foresight of these rich men cannot be too highly commended. It will be a fine incentive for young Canadians to work, and will, we hope, produce the most satisfactory results.

Music Hath Charms in a Tent.

ON a certain street in Denver is a stone mansion of surpassing elegance, which, with its grounds, cost nearly \$1,000,000. Directly opposite, on a vacant lot, is a tent, boarded up inside as far as the angle of the roof. The back end of it is pierced with a stovepipe and in the front end are a door and window. In the window hangs a curtain of costly lace and in the tent is a piano of exquisite tone. The tent itself did not cost over \$20. The piano, upholstery and furniture inside are said to have cost over \$3,000. The owner planted his tent here over twenty-five years ago and is one of the moderately successful Colorado miners, being worth about \$50,000. He prefers his tent to any dwelling-house and says he would not exchange it for Windsor Castle.—*Denver Times*.

FOREIGN NOTES.

....Verdi's "Rigoletto" will at last find its way to the Grand Opera House, Paris, and it is expected that the maestro will leave Italy to attend the rehearsals. Verdi is quite well represented now at the opera. His "Trouvère" ("Trovatore") belongs to the repertoire, and so does "Aida," "Don Carlos," "The Sicilian Vespers," and a rearrangement of "I Lombardi" called "Jerusalem" were written for this theatre.

....Ponchielli's "Gioconda," with alterations and amendments, has been successful in St. Petersburg. Ponchielli, by these acts of revision, follows the example of Rossini and his school, but not to the same extent as the author of "William Tell."

....Rossini's delightful *drama buffo*, "Il Turco in Italia," is to be revived at Milan. It was originally written for the Scala, in that city, in 1814, and was sung by Maffei-Vesta, a charming prima donna, Davide Galli and Pacini. Among the master's works it ranks with "L'Italiana in Algeri." There are very few singers of the new school able to do justice to Rossini's first series of brilliant operas.

....The prospects of a uniform musical pitch in England and Europe have been considerably improved by a command of Queen Victoria, who has ordered that the pitch to be adopted by her private band shall be henceforth the so-called *diapason normal* of France. It will soon be in order to begin an agitation for a uniform standard in this country.

....Millöcker's new operetta, "Der Feldprediger," vastly pleases the patrons of the Walhalla Operetten Theatre, Berlin, where it was performed for the first time on the 10th ult. The libretto is interesting, the music fresh and pleasing, and no expense or trouble has been spared in staging the work. The composer himself conducted on the first night, and was, with the singers, called on after each act.

....The basso Antonucci has been singing successfully in Naples, as the *Duke*, in "Lucrezia Borgia." The papers say that his voice is in splendid condition. He sang the part in New York, twenty years ago, with Zucchi.

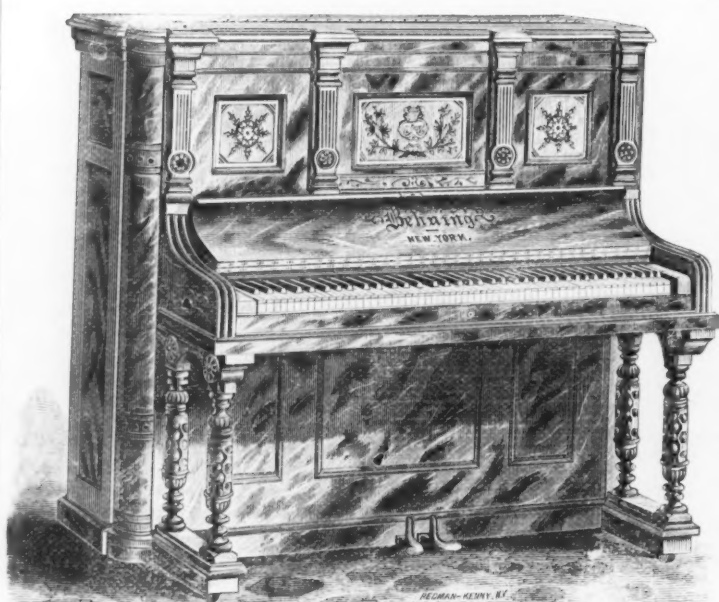
....The bicentenary of Händel was celebrated in London on Monday as well as in Germany and the rest of the world. There was a grand performance of "Saul" at St. James' Hall in honor of the occasion.

"What amused me most at the opera," said an Arab chief, who had been taken to hear "Faust," "was one of the musicians in the orchestra, seated a little higher than the rest, who performed on an invisible instrument with a stick."

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From the Cincinnati Times-Star, Jan. 16, 1883.

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From the Boston Transcript.

The MILLER PIANOS fulfilled their part in the performance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

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From the Chicago Times.

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—HOWARD LOCKWOOD, Publisher and Printer, 126 and 128 Duane Street, cor. Church, New York.—

THE MUSIC TRADE.

THE CHICKERING VICTORY.

THE case of Bastress versus Chickering & Sons before Judge Anthony, at Chicago, has been won by the latter, the jury having brought in a sealed verdict on Saturday, which was opened on Monday. The news spread rapidly on that day and is known to the trade by this time.

It will be remembered that the firm of Pelton, Pomeroy & Cross, of Chicago, were the agents of Messrs. Chickering & Sons prior to the transfer of the agency to Mr. C. J. Whitney, then doing business in that city. It is also a matter of record that the afternoon of the 5th of February, 1883, the stock of Messrs. Pelton, Pomeroy & Cross was seized by the sheriff, on a judgment note held by one John Trainor. At that time there were a number of Chickering pianos in the store which were not attached by Mr. Trainor, but were delivered to Mr. Gildemeester for Chickering & Sons, the firm claiming that they had consigned, not sold the pianos. On the morning of February 7 Mr. Bastress, the defendant in the suit, seized, under a judgment note obtained the night before, the pianos held by Mr. Gildemeester, and later Mr. Gildemeester replevined the pianos, and the settlement of title to these seventeen pianos was the cause of the trial.

It was chiefly of great importance on the part of Chickering & Sons to prove that the pianos replevined by them were consigned, and not sold, to Pelton, Pomeroy & Cross, and all the testimony before the court sustained Messrs. Chickering on that all-important point.

If there were any supposition that consigned instruments in the hands of dealers can be considered as assets, consignment transactions would be exceedingly dangerous. There are definite laws that protect consignors, who, according to these laws, merely place goods in the hands of consignees in trust.

Messrs. Chickering & Sons acted as consignors in this instance, and did so in good faith; and as the testimony proved this, the verdict was a just one.

STENCILLED VOSE PIANOS.

THE extent of the stencil business transacted by Messrs. Vose & Sons, of Boston, will not be fully appreciated by the trade until the details are more fully known. The time had come when the trade had concluded that a revival of the stencil business was improbable; that those firms fully identified with it were the only ones that would or could conduct it, and that the days of the stencil piano were numbered, when, by the action of Vose & Sons, it received a new and vigorous momentum which may instil it with temporary activity again.

It will be admitted by all manufacturers that the wholesale prices of pianos have reached a point below which it is impossible to go with any safety. Firms that care to retain the standard of their goods cannot afford to go any lower, especially when they find nearly every mail containing a request and frequently a demand from agents and dealers for renewals of maturing paper. This renewal business is now carried on to an extent that is appalling. Prices will consequently remain as they are, provided the manufacturers are in concert. Here, however, comes a firm like Vose & Sons and offers stencil pianos to every dealer. "What does offering a stencil piano by a legitimate manufacturer of non-stencil pianos signify?" we asked a prominent piano manufacturer. "Why, Mr. Editor," was the reply, "it signifies lower prices, of course." And so it does.

If Messrs. Vose & Sons are selling their stencil pianos to Kimball and to Bryant and to Twitchell, of Chicago, for cash, the pianos must be offered at prices in accordance with the circumstances and the cash, or those firms would not buy them, and the firms that are selling legitimate pianos on time must suffer, chiefly because they adhere to a business principle. And what must be the effect upon the agents of Vose & Sons, who would until to-day have been in ignorance of this new stencil operation unless the news had been published in THE MUSICAL COURIER? Among others, Mr. Adam Schaaf, the Chicago Vose agent, can probably answer.

It is well enough understood in the trade how dealers act in such premises; and why not? It is said that

everything is fair in love and war, and it does now look to us as if "in trade" could be added. A dealer will say to a retail customer: "Oh, you have seen a Vose upright at Mr. So and So's; very well, here is one. If you doubt me, I shall show you the bill with the number of the piano, although, of course, I shall not show you what I paid for it. I had my name put on it, because, you know, we are better known here than Vose & Sons." What becomes of the Vose agent and his sale?

The whole business of stencilling under such circumstances is demoralizing. Here are four Chicago houses selling Vose pianos, or about doing so, and in all probability D. S. Johnston & Co., of Cincinnati, and others. Who can guarantee but that other manufacturing firms will imitate the example, and then what will become of prices? We are happy to say that the great majority of the large houses are with us in this little skirmish against the Vose stencil. The sooner Messrs. Vose & Sons abandon their stencil department, the better for them and the better for the piano trade East and West. We do not think any Boston house will follow the example set by Vose & Sons.

THE "small" piano manufacturer, he with little capital, who is compelled to sell his pianos rapidly, frequently before they are properly finished; who is also compelled to take almost any cash price offered, will sooner or later go to the wall, and if not, he will have his nose kept close to the grindstone by the dealers whom he is supplying. There is no money in that kind of manufacturing business. The large firms with capital and credit purchase their material on better terms and at lower figures than the firms whose tenure is uncertain, and this fact, together with the one first stated, makes it impossible for the little man ever to get ahead. It would be a benefit to him could he see into the state of trade, get out of the manufacturing business on his own account and save himself trouble and mortification. It requires money nowadays—a great deal of it—to make pianos, no matter of what grade.

Greener's Lawyer Again.

THE latest information in reference to the Greener claim reaches us from Buffalo. The attorney of Mr. Greener, Ralph W. Morrison, of Elmira, wrote the following very suggestive letter to C. Kurtzmann, the Buffalo piano manufacturer. If Mr. Morrison does not take better care of himself, he will get into serious trouble. Has he never investigated the term "black-mail" during his legal career?

This is the letter:

ELMIRA, N. Y., February 16, 1885.

Mr. Christian Kurtzmann, Buffalo, N. Y.:

DEAR SIR—I am instructed to write to you in regard to the Greener soft-pedal attachment to pianofortes; you no doubt will understand at once to what I refer. The patent is numbered 86,747.

The parties who have it in hand would like to hear from you, and be informed whether you would like to have an amicable arrangement with them or have them commence action against you in the United States Courts for infringement. Were I you I should make an amicable arrangement if it were possible for me to do so. Please let me know by return mail.

Respectfully yours,

RALPH W. MORRISON,

Solicitor for J. Greener, Southern District New York.

What does Morrison mean by "Southern District, N. Y.?" Has Mr. Greener a solicitor for "Northern District, N. Y.?" Nonsense. This phrase is clearly intended as a kind of intimidation. We hope Mr. Kurtzmann has not replied to Morrison. Should that individual call, we advise Mr. Kurtzmann to order him off the premises.

Stephens's Special Notice.

DETROIT, Mich.

Having sold out my music business, and my successors declining to continue the publication of the *Amphion* (which I had managed from its first number, September, 1874, until now), I have made arrangements with Mr. C. J. Whitney, the publisher of the *Song Journal*, for all the unexpired subscriptions of the *Amphion*. I take this opportunity of thanking my friends for their liberal patronage of the *Amphion* during the past ten years, and trust they will find in the *Song Journal* an ample substitute which will be welcomed for years to come.

Wishing you all "Good-bye," I remain,

Sincerely yours,

ROE STEPHENS.

—Mr. Stephens publishes the following interesting notice, which (pardon the remark) seems *ironical*:

Roe Stephens having sold his music business, he will devote himself exclusively to renting pianos, and is located at 228 Woodward avenue, where he will be always pleased to see his friends. After an experience of over twenty years in the music business he thought he was well prepared with *check* stock to go into the *brass* business, and is interested in the firm of Stephens, Scott & Co., brass founders and finishers, 12 West Atwater street.

Education in Labor.

ACCORDING to the report of the Massachusetts Bureau of Statistics, compiled by Colonel Wright, it is shown that the lowest wages paid are in those industries where the largest percentage of children is employed, where the children, instead of receiving an elementary education, are employed in factories.

Worst factories employ 11 per cent. children, and pay their employees \$290 per annum.

Woolen factories employ 10 per cent. children, and pay their employees \$299 per annum.

Cotton factories employ 11 per cent. children, and pay their employees \$317 per annum.

Now, see the difference!

Boot and shoe factories employ 2 per cent. children, and pay their employees \$397 per annum.

Carriage and wagon factories employ $\frac{1}{10}$ of 1 per cent. children, and pay their employees \$462 per annum.

Machine factories employ 2 per cent. children, and pay their employees \$484 per annum.

Publishing houses employ 3 per cent. children, and pay their employees \$510 per annum.

And now come the manufacturers of piano and organs and musical instruments:

These employ $\frac{3}{10}$ of 1 per cent. children, and pay their employees the highest wages per annum, \$581.

The greatest amount of educated labor is found in the two last industries on this list, viz.: The publishing industry, if we may so term it, and the industry represented by this journal. A small percentage of children's or educated labor can be utilized in these industries. The statistics arranged by us above offer a great commentary upon the course to be pursued in one of the labor problems now interesting the country—education in labor.

Notice.

BUFFALO, February 19.

Editors Musical Courier:

SINCE the first day of January, 1885, Mr. C. Stroman has ceased to be an employee of mine, and I hereby notify my patrons and the public generally that the said Stroman has no authority to collect any bills or make any contracts or transact any business whatsoever, in my name, or on my account.

Yours respectfully,

C. KURTZMANN.

Not Recognized at Chickering Hall.

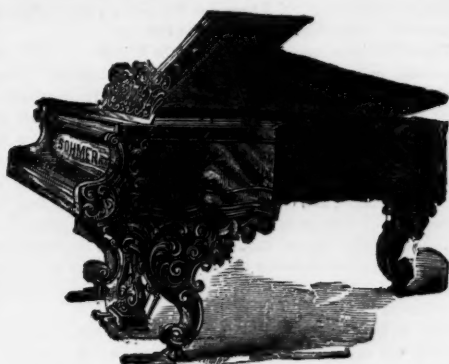
WHEN Mark Twain and George Cable were lecturing last November at Chickering Hall, in this city, the opening night was wet and stormy. Crowds that were drawn out by their desire to hear the noted American humorist blocked up the entrance, and made it exceedingly difficult for anyone to get into the auditorium. In Chickering's warerooms, which are under the hall, a man of somewhat suspicious appearance, wearing a storm-beaten overcoat, with the collar turned up, buttoned under his chin, and with a slouch hat, from which the rain was dripping over his face, entered. He appeared to be lost, and acted altogether in a dazed manner, trying first one door and then another. Mr. P. J. Gildemeester, the manager of Chickering & Sons, seeing the stranger, approached him in his usual affable manner and asked him what he wished. The intruder hesitatingly said, "I want to get upon the stage where—where Mr. Cable is; I understand there is a side entrance here, but cannot find it." Mr. Gildemeester, with the best intentions in the world, laid his hand on the stranger's shoulder, saying, "It would be better for you to go around to the box office and get a ticket; by mentioning that you are a friend of Mr. Cable you may be able to see him." "Well," returned the supposed dead-head, "I want to see Mr. Cable, if possible, and would consider it a personal favor if you would show me the way." "I would like to oblige you," said the manager, "but we make it a rule to allow only performers to pass through here; so, as I have already stated, you had better get your ticket and go through the usual way." "Now, you look like a clever fellow," said the stranger, after a few minutes' hesitation, "I will do as you say, and buy a ticket if you will kindly take this (handing him a roll of manuscript) and read it for me."

Mr. Gildemeester took in the situation in an instant, and grasping Mr. Samuel L. Clemens (Mark Twain) by the hand, in an abashed manner he begged his pardon for not recognizing him before, and courteously escorted the humorist through the rear entrance to the rostrum.

—Oliver Ditson & Co., Boston, have made an excellent business "move" in securing the control of the Hazelton piano for Boston and vicinity. The firm now has two reliable pianos to offer to their trade, one being the J. & C. Fischer, and the other the Hazelton, a piano that ranks among the very foremost manufactured in this or any other country. The report that the Weber concern had purchased the Weber stock left on the hands of Oliver Ditson & Co. is not correct. A number of Weber pianos can be found at Ditson's, but the firm is getting rid of them as rapidly as possible.

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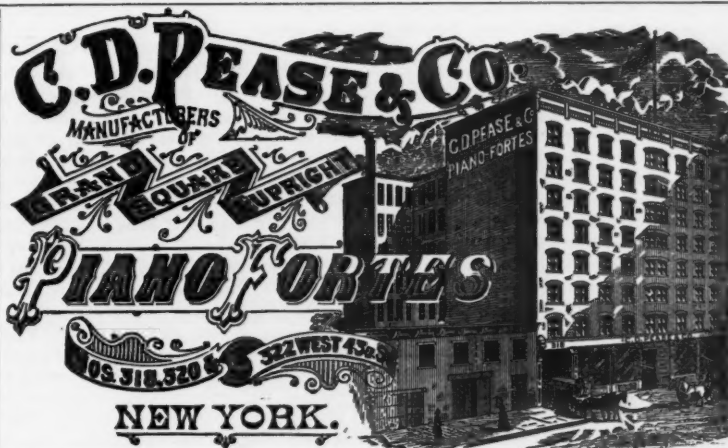
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NOW IN USE

New Orleans Exposition.

LETTER VII.

NEW ORLEANS, February 19, 1885.

MARDI GRAS, the event of the year for New Orleans, has come and gone, and certainly the citizens of this ancient town have no reason to complain that there have not been spectators enough. The crowd is so great that men may be seen wandering about the streets at night, gripsack in hand, seeking for a place to lay their heads. The hotels are filled to overflowing, the restaurants almost cleaned out, and, to use the expressive language of one of my Western friends, everything about the old town, including the "bob-tail" street cars, "is all broke up." The musical exhibitors, however, have no reason to complain; if they have not made as many sales, perhaps, as they expected, they have, as one said to me, been doing a splendid advertising business, and if their zeal in trying to silence each other's instruments could be somewhat abated, I am sure every one would pronounce their exhibits a magnificent success.

The complaints in regard to vexatious delays concerning admission passes culminated last week in what may be called the insurrection of the exhibitors; a crowd of them collected at one of the principal entrances, and being denied admission, because of some informality which the management had not given them sufficient time to correct, became irritated past endurance, charged in a body on the gatekeeper, who very wisely retreated and allowed the whole body to march into the building, after which the exhibitors organized a meeting in the Music Hall, and were with much difficulty restrained from passing a series of resolutions condemning the management and instructing their representatives in Congress not to vote for the pending appropriation in aid of the Exposition. Since this insurrection the management, recognizing the fact that they were dealing with a body of men who would not stand any "foolishness," have wisely descended from their high horse and their published notifications to exhibitors concerning admissions, &c., have assumed the form of requests instead of peremptory commands as heretofore. While the musical exhibitors are gratified with the enormous crowd now visiting the Exposition, they recognize the fact that the critical period for the enterprise is yet to come; the next ten days will determine whether the Exposition alone is capable of attracting people here in sufficient numbers to make it a pronounced success, or whether the present rush is simply caused by the combination of the two events, Mardi Gras and the Exposition.

I am of the opinion that the former will be the case, as visitors who have been here during the past two weeks have, without an exception, expressed their astonishment at the grandeur of the display, the like of which has never been seen on earth before. The Mexican Band have made an arrangement to perform in Music Hall for three days in each week, and Professor Pilcher continues his recitals on the grand organ.

The Dyer & Hughes organs, exhibited by Mr. John Schwab, of this city, continue to attract much attention, and all the organ

exhibitors think that the Exposition will prove a great stimulus to the organ trade in this section of the country.

There has been uncovered lately in the British section of the Exposition an exhibit from the Dominion of Canada of the "Newcombe" pianofortes of Toronto. Toronto is noted for its advancement in education and musical taste, and has within the past decade made remarkable progress in manufactures, and is now the centre of the pianoforte industry of Canada. There are a number of piano factories in Toronto making the various styles of these instruments, and doing such a successful business that the importation of instruments from Europe has almost ceased.

The enterprise of the Canadian exhibitor and his confidence in the substantial character of his work is shown by the fact of his placing his pianos where they can be compared with the best instruments of United States makers.

The style of these pianos indicates a Northern degree of solidity and strength that insures durability, and they possess a pleasing symmetry of design, at once graceful and appropriate. The woods used in the cases are American wave walnut and French burl, an agreeable change from rosewood, which does not stand well, though for a time it has been so popular. The actions of these pianos are creditable specimens of material and workmanship, and give a full, round, satisfying tone which is much admired.

Excepting some additional decoration of the grounds surrounding the Exposition buildings, the whole is now complete and presents a spectacle so immense that to view it in detail would require at least two weeks of constant attendance, and you can assure the readers of THE MUSICAL COURIER that they need fear no disappointment from a visit to it whatever reports concerning it may have been made public.

REX.

An Embezzler.

THE closing of the well-known music store of Prof. Phil. P. Keil was a misfortune, as the gentleman has the best wishes of the community and is a hard worker. The hard times have caused older and more experienced business men than he to go under. As we have said, this was a misfortune, but to add to his troubles the Professor a few days ago discovered that the manager of his Mt. Pleasant store was an embezzler to the amount of from \$800 to \$1,500—money paid to him by persons who had purchased organs on installments. The young man's name is John F. Tilbrook, and he has always seemed to be a very trustworthy agent. In fact, Mr. Keil placed every confidence in him.

Mr. Keil went to Mt. Pleasant last Tuesday morning. On arriving there he found his store locked up and the agent missing. It was found that he had left for parts unknown just two hours before his employer arrived. Mr. Keil did not suspect the true state of affairs, supposing Tilbrook had been called away suddenly on important business. He opened up the store and went to work on the books, but did not discover the crooked work until afternoon. He found that in a number of cases where organs had been paid for that the accounts stood open on the books, and the money that had been paid in was missing. The books were

completely gone over, and it was found that money to the above amount was missing. So was Tilbrook. He at once got out a warrant, notified the police all about the country, and sent telegrams and descriptions of the man to the large cities. The search has been going on from Tuesday until yesterday afternoon, when Officer Long, of Mt. Pleasant, arrested him at Greensburg.

He was given a hearing, and as the evidence produced against him was very convicting, he was held for his appearance at court in Greensburg, under a heavy bail, and was released. The arrest of young Tilbrook was a great surprise, for he had the confidence not only of his employer, but also the community, and was held in great esteem. The unfortunate occurrence only more fully illustrates the motto that "Troubles never come singly," and will probably result in the Professor closing the store until the matter is settled. This branch was one of the most profitable stores, and while he thought the customers were very slow in paying up, yet he did not for a moment suspect the young man. We heartily sympathize with the Professor in his troubles.—*McKeesport, (Pa.) Daily News.*

A Card.

CHICAGO, February, 1885.

THE undersigned begs to inform his many friends and the musical public, that he has received a number of requests for the vocal and instrumental score of his comic opera, "Rosita; or, Cupid and Cupidity," which has been performed by the Fay Templeton Opera Company, in Chicago and elsewhere, with flattering success.

This work, containing the gems of the opera, is now being published by subscription (nearly 300 names having been received in a few weeks).

The price will be \$1, payable on receipt of the book. It will have a fine lithographed title in five colors and contain all the popular songs, duets, trios, ballet music, couplets, &c., and will certainly be a pleasing addition to a musician's repertoire.

If agreeable, please send your name and address to 156 Wabash avenue, Chicago.

The book will be out about May 1.

Hoping to receive your assistance in this undertaking,

I remain, yours sincerely, GEO. SCHLEIFFARTH.

—Henry Behning, Sr., is now president and general manager of the Celluloid Piano Key Company.

—The Oneida Community (limited) has just purchased a Sohmer grand for their concert hall, through H. D. Chadwick, the Sohmer agent at Canastota, N. Y.

—Should the Millers', of Boston, remove to Tremont street, the following piano firms would be located on that thoroughfare within the distance of one-quarter of a mile, beginning at West street: Chickerings, Mason & Hamlin, Millers', Hallett & Cumston, Harwood & Beardsley, Emerson Piano Company, Hallett & Davis Company, Woodward & Brown, Guild, Church & Co., E. S. Tyler's Knabe warerooms, Champlins, corner Boylston and Tremont streets; Mr. Steinert & Sons, and T. Flaherty & Co.—thirteen in all.

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THE PETITION.

Chapter 315 Should be Amended.—The Amendment before the Senate.

THE names of the firms that have up to date signed THE MUSICAL COURIER petition to the Legislature of New York, praying to have the obnoxious Chapter 315 amended, in order to release the piano and organ trade from its embarrassing position, are printed below.

The list represents two-thirds of the capital of the piano and organ trade of this State.

The Amendment is before the Senate now, and every dealer and manufacturer interested in speedy action, which is essential, should address the Senator and member of the Assembly of his district at once on the subject.

The petition reads:

PETITION.

Editors Musical Courier:

We (or I) hereby attach our (or my) names to the petition to be presented to the General Assembly of the State of New York, requesting that honorable body to add the following amendment: "Excepting household furniture, including pianos and organs," to Chapter 315, an act requiring contracts, &c., passed May 21, 1884, now in force in this State. In its present form, this Chapter 315 is detrimental to the piano and organ business in this State, and involves a large annual loss. In justice to our business, the amendment as stated above should be passed as early as possible.

Yours respectfully,

Sign here:

The signatures thus far received are:

Simpson & Co. New York City.
 Horace Waters & Co. New York City.
 R. S. Summers. Bergen.
 Behr Brothers & Co. New York City.
 Stultz & Bauer. New York City.
 C. H. Shepard. Binghamton.
 Sohmer & Co. New York City.
 A. J. Van Vleet. Cuba.
 Hardman, Peck & Co. New York City.
 Ithaca Organ Company. Ithaca.
 Giles B. Miller. Rochester.
 Lindeman & Sons. New York City.
 Wm. E. Wheelock & Co. New York City.
 Boardman & Gray. Albany.
 B. J. Soper. Malone.
 M. Slason. Malone.
 A. P. Higgins. New York City.
 W. F. Sudds. Gouverneur.
 Chas. P. Tuttle. Rome.
 S. T. Gordon & Co. New York City.
 Ph. King. Brooklyn, E. D.
 Kranich & Bach. New York City.
 C. E. Wendell & Co. Albany.
 Edward McCammon. Albany.
 C. W. Wadsworth. Peekskill.
 A. W. Stevenson. Middleburg.
 W. N. Paulsen. Catskill.
 Edward Winter. Kingston.
 W. E. McCormick. Port Jervis.
 Fielding & Moscow. Newburg.
 James H. Bucklin. Little Falls.
 L. O. Bucklin. Little Falls.
 Wood T. Ogden. Middletown.
 Behning & Son. New York City.
 Billings & Richmond. New York City.
 George Steck & Co. New York City.
 E. H. McEwen & Co. New York City.
 Irving Snell. Little Falls.
 F. Schuler. New York City.
 Saxe & Robertson (for Estey & Co.). New York City.
 Steinway & Sons. New York City.
 Cluett & Sons. Troy.
 A. Hamlin. Kasoag.
 W. F. Bissell. Glens Falls.
 J. Biddle & Son. Brooklyn.
 G. E. Sims. Canton.
 E. O. Owens. Cameron.
 Van Laer & Son. Auburn.
 C. H. Utley. Buffalo.
 John P. Green. Cohoes.
 Chas. M. Heatb. Adams Centre.
 H. W. Harrington. Plattsburg.
 Frederick W. Tietz. Albany.
 John Keeler. Cazenovia.
 Engelbrecht & Thomson. Binghamton.
 Wegman, Henning & Co. Ithaca.
 German Sweet. Perry.
 J. M. Pelton. New York City.
 Hazleton Brothers. New York City.
 Adason Kelsey. Albion.
 Denton & Cottier. Buffalo.
 R. D. Sweet. Hume.
 P. H. Corwin. Newfane.
 Cyrus Maxson. Bath.
 Sporer, Carlson & Berry. Owego.
 J. Biddle. New York City.

A. Mahan. Cortland.
 J. Greener. Elmira.
 C. Kurtzmann. Buffalo.
 W. F. Graves. Castile.
 Mrs. R. P. Newell. Hartwick.
 Mathew Hitchcock. Franklin.
 W. H. Longstreet. Elmira.
 M. L. Denison. Peterboro.
 James K. Edwards & Co. Fort Plain.
 J. & C. Fischer. New York City.
 C. H. Totman. Brushton.
 Jonas L. Reeve. Erieville.
 Geo. H. Spring. Bath.
 M. E. Van Wert. Jamestown.
 Ford & Relf. Jamestown.
 N. P. Newton. Jamestown.
 J. Burns Brown. New York City.
 F. A. Clarkson. Black Brook.
 E. G. Harrington & Co. New York City.
 William Lipson. Lockport.
 Vonkers Music Company. Yonkers.
 Krakauer Brothers. New York City.
 E. C. Ricker. Cuba.
 Peck & Schilling. Oswego.
 Wm. E. Adair. Cohocton.
 Fellows & Sons. Schuylerville.
 Shearer & Co. Oneonta.
 Wm. Warnes. Utica.
 A. D. Hutchinson. Yonkers.
 W. F. Tway. New York City.
 D. L. Hardenbrook. Jamaica.
 A. Denison. Arcade.
 Ira Carl. Weedsport.
 R. D. Gardner. Pulaski.
 Weser Brothers. New York City.
 J. H. W. Cadby & Son. Hudson.
 Braumuller Piano Bureau. New York City.
 A. N. Merrill. Dayton.
 W. A. Washburn. Adams.
 B. F. Thomas. Adams.
 F. M. Derrick. Rochester.
 Mason & Hamlin Organ and Piano Company. New York City.
 E. M. Durkee. Geneva.
 Malcolm, Love & Co. Watertown.
 G. R. Handford & Co. Watertown.
 Adams Brothers. Watertown.
 J. J. Górris. Rochester.
 G. W. Clark. Syracuse.
 Scott Cummings. Springville.
 W. C. Burgess. Auburn.
 H. W. Coon. Syracuse.
 E. A. Benson. Syracuse.
 Smith & Black. Utica.
 Ira Wilson. Lodi.
 Jos. W. Sturtevant. Nyack.
 Munn Brothers. Walton.
 A. T. Allis. Hornellsville.
 D. T. Spring. Hornellsville.
 John J. Lever. Hornellsville.
 Charlton Strathy. Rochester.
 Haines Brothers. New York City.
 Edward G. Newman. New York City.
 A. M. Jones. Hoosick Falls.
 C. G. Springsteen. Watertown.
 D. W. Angell. Elmira.
 Jacob Schlenker. Buffalo.
 G. E. Rogers. Fort Edwards.
 H. D. Chadwick. Canastota.
 Chickering & Sons. New York City.
 Leiter Brothers. Syracuse.
 G. W. Arnold. Carthage.
 F. C. Bates. Randolph.
 W. F. Watts & Co. Machias.
 M. H. Woodhull. Riverhead.
 J. J. Edmonds. Tonawanda.
 J. W. Martin & Brother. Rochester.
 J. E. Goodwin. Brewertown.
 Joseph T. Shaw. Rochester.
 L. & A. Babcock. Norwich.
 O. T. Ellis. Varna.
 H. Abercromby. Skaneateles.
 F. Connor. New York City.
 E. D. Buckingham. Utica.
 Alfred G. Slade. Brooklyn.
 C. A. Ahlstrom & Co. Jamestown.
 J. T. Bolles. Geneva.
 P. S. Tyler. Bennington.
 W. A. Tyler. Lyons.
 W. F. Hubbard. Lyons.
 L. H. Sherwood. " "
 N. P. Darling. " "
 H. Brundige. " "
 W. B. Archibald. Fredonia.
 T. A. Pagett. Elmira.
 W. H. Purdy. Bath.
 A. C. Chase. Syracuse.
 James H. Fisher. Williamson.
 Peck & Son. New York City.
 H. L. Davis. Richfield Springs.
 W. W. Bingham. Whitney's Crossing.

Trade in Fort Wayne, Ind.

FORT WAYNE, Ind., February 20.

THE Fates seem to be against the music dealers here. A few weeks ago Mr. B. W. Horne was obliged to transfer his stock to W. W. Kimball to satisfy claims. This week Mr. O. S. Gilbert has been obliged to make an assignment. Mr. Gilbert was formerly agent for D. H. Baldwin & Co., but about a year ago commenced doing business for himself.

The dull times and too heavy expenses were the straws "that broke the camel's back." The claims of D. H. Baldwin & Co.,

it is understood, have been satisfied by the transfer of stock on hand and personal effects. There are some other debts unsettled. Mr. Gilbert is a good salesman, and it is to be regretted that he has been so unfortunate. Mr. P. Dickerson has been placed in charge of Messrs. Baldwin & Co.'s interests.

Mr. I. R. Taylor, who has been for the last year in Boston with Hallett, Davis & Co., has returned home and will devote his time to tuning and repairing pianos and organs. W. F. H.

Lying About America.

IT has become the fashion with many European visitors to our too hospitable shores to return to Europe after a short sojourn here and publish their "views and impressions" about this country, chiefly with the purpose of creating a certain notoriety on the other side, based upon a printed expression of dislike of America, and making out of it a few pounds or francs. The most notorious publication of the kind we refer to was given birth to last year by an English fop named Sir Lepel Griffin, who proved himself a thoroughbred ass, and the latest is a memoir in shape of a novel written by Mlle. Ambre, a quasi prima donna, and published in Paris by Paul Ollendorf, Rue Richelieu, in which she proves herself an accomplished liar.

Opera patrons of the Academy of Music will remember a Mlle. Ambre, who, four or five seasons ago, appeared there under Mapleson's management. He secured her through Ullman, the Paris manager. She was advertised according to the British colonel's English plan as a wonderful prima donna, equal to Patti, and it was quietly announced that she was the mistress of the King of Holland, although her third husband was here with her, the two others and the King of Holland meanwhile remaining in the rarefied moral atmosphere of Europe.

It was soon discovered that whatever might be Mlle. Ambre's strong points, as a singer or operatic artist she was a fraud, and she, thank heaven, left us!

Some of the piano manufacturers have made it a rule to accommodate artists with the use of pianos during their sojourn here. Mlle. Ambre tells us the following unblushing lie in reference to the matter, although we believe she would be doing violence to her feelings were she to blush. She says in this book just published, called rather sarcastically "Une Diva"—in which she calls herself Miss Yvonne—that while conversing with her manager in her room in the Clarendon Hotel in this city—

"They were interrupted by a knock at the door. An American, all out of breath, as though he had been on a dead run for three-quarters of an hour, entered, and, without any preamble, said to Yvonne: 'I have brought you a piano.' Before the surprised young woman had time to answer, four powerful porters brought the instrument in and placed it in position. The man ran his fingers over the keys and said: 'A fine tone, as you see, Miss Yvonne; yes, very good! The Chickering firm makes you a present of it, and begs you to sign this at once.' Determined to show no more surprise at whatever might happen to her in this merry land of America, la Bertini asked Sir Manuhl to translate the paper offered her. The contents were as follows: 'I certify that I have used a Chickering piano for the past five years; it accompanies me on all my travels, and my friends Theodore Ritter, Planté and Thorne pronounce it a superior instrument.'"

"I do not understand," said Yvonne.

"What harm will it do you to sign?" said Manuhl. "On the contrary, it will be an advertisement for us as well as for the manufacturer."

"What a funny people! What strange customs," thought la Bertini, as she wrote her name at the foot of the paper. At the same instant there was a noise as of a quarrel outside the door, which presently opened. Two gentlemen rushed toward the prima donna, and at the same time eight porters struggled over the problem of getting two pianos through the door at one and the same time. "Accept mine," exclaimed the gentleman at the right; "it is a Steinway." "Mine of a Weber," yelled the one on the left, "and there is not its equal." "Quite impossible, gentlemen," answered Yvonne; "I have already accepted a Chickering." They looked at each other in consternation. "Too late!" they muttered, and leaving their pianos they went out together. But the representative of Steinway hurried back as soon as he had got rid of his confrère, and proposed to la Bertini to throw the Chickering out of the window. When she answered that she had given her signature, he said that he would like to have it also, and that two instruments were better than one, and at the same time he prepared a paper which Manuhl translated. It read: "I declare that the Steinway pianos have so remarkable a softness of tone that I would advise all singers to insist on having one whenever they need an instrumental accompaniment at a concert." The glance of her impresario made the diva understand that she could accept this second present without compromising herself.

A few minutes after the departure of the Steinway representative, that of the Weber piano manufacturer returned. He held in his hand a gilt basket filled with flowers. The handles were two white doves, one side was decorated with a lyre and the other with a horseshoe—the American porte-veine. "It's a pity," said Manuhl, "that we already have a Chickering and a Steinway, for this is really a very delicate attention on the part of Weber. The doves, my dear miss, are images of your virgin purity. What shall we do? Ah! I have it!"—and, turning to the donor, "Mademoiselle accepts your piano and thanks you warmly for it. She will certify to you in writing that, after trying it, she has found it superior to any piano she ever heard; that she at once purchased it, and has sent it to France, where it shall occupy the place of honor in her parlor." It was in this way that Yvonne all at once found herself the owner of two pianos, and before the day was over she was again called on more than once for her signature.

The whole statement is a falsehood cut from the whole cloth, and furnishes us with another example of the true inwardness predominant with a class of persons who make this country a temporary abode. Nothing of the kind ever happened. Piano manufacturers made no special effort to send pianos to Mlle. Ambre's room, and such a scene as described by her never could have taken place. A piano was sent to every singer of the company, just as would be done to-day, and no instrument was given to Mlle. Ambre. She admits that she willingly signed her name to what she knew to be a lie, and that in itself is sufficient to condemn her and stamp her memoir as one of those fraudulent Parisian publications of which too many are foisted upon an unsuspecting public. International copyright should be established if for no other reason than to prevent translations of such vile books as these from circulating here. If a royalty had to be paid, such books would never be sold here.



—Edward S. Payson is in Western New York and Pennsylvania for the Emerson Piano Company, Boston.

—Mr. F. G. Smith, manufacturer of the "Bradbury" piano, says that it is the sweetest "berry" that grows.

—O. J. Copeland & Co., dealers in sheet music and stationery, Pittsfield, Mass., have failed. Compromise offered.

—The Diamond State Organ Company, of Wilmington, Del., has closed out its stock and fixtures, and has probably gone out of business.

—Mr. Van Schaick, a prominent Chicago lumberman, prophesies that the price of standing white pine will double within the next ten years.

—The old, small square piano used by Henry Irving in "Eugene Aram" was made about 1740 in Breslau. Mr. Irving secured it in Chicago.

—C. E. Alden, formerly at Harvey's Beethoven piano rooms, on Washington street, Boston, has opened piano warerooms No. 493 Washington street.

—A patent has been granted to J. Swanson for an organ pedal attachment (No. 311,688), and to E. B. Haynes for a piano pedal attachment (No. 311,754).

—Jardine & Son built a large organ for St. Luke's Church, Scranton, Pa., which was used for the first time last week. Mr. E. G. Jardine played it on the occasion of the dedication.

—C. L. Gorham & Co., of Worcester, Mass. (Kranich & Bach agents), will have the handsomest piano warerooms in New England when the improvements now in progress will be completed.

—Blake & Maxson, music dealers, Westerly, R. I., were burned out last Thursday, February 19. Loss, \$1,500. The Sheffield Brass Band, of the same town, lost all of its instruments.

—The regular monthly meeting of "The Clefs," a social and musical organization, took place at the Quincy House, Boston, last Wednesday evening. Mr. George H. Chickering was master on that occasion.

—Mr. James M. Starr, of J. M. Starr & Co., successors of the Chase Piano Company, Richmond, Ind., was at last accounts on

his way to New Orleans to visit the Exposition, and is there, probably, by this time.

—T. A. Bacher, a well-known Philadelphia music publisher, is dead. Bacher was an energetic little fellow and it is a great pity that he died at so early an age, he being about thirty-six years old at the time of his death.

—It is certain that if there is any trade to be had in Northern Ohio, H. M. Brainard & Co., of Cleveland, will be on a sharp look out to capture it. The firm has recently been doing a good trade with the Haines upright.

—Mr. Francis H. Underwood, of the South American Organ Company, Boston, was elected an honorary member of the Orpheus Society of that city at the annual reunion of that Society, held at the Parker House last Saturday night.

—The factory building occupied by Vose & Sons for piano manufacturing, located on the corner of Washington and Waltham streets, Boston, was sold last week by the owners, Grover & Baker, to the trustees of the estate of Peter B. Brigham.

—We notice that Mr. J. H. Thomas has moved from Catskill, N. Y., to Albany. Some of his creditors feel very much dissatisfied with the manner in which their claims have been treated. They ask: "What has become of the assets? Will we get nothing at all out of the failure?"

—The Bijou Piano Rooms is the name of the latest addition to the piano warerooms in Boston. The warerooms, which are very handsome, are located at No. 521 Washington street. Augustus Baus & Co., Decker & Son, and New England pianos are kept on hand. H. B. Nickerson is manager.

—Augustus Baus & Co. have leased the building No. 58 West Twenty-third street and will at once rebuild, making such alterations in the front and interior as to make it a model piano wareroom. They are undoubtedly in a first-class location for business, and cannot fail to profit by the change.

—The Gabler parlor grand is greatly admired by all the dealers that examine that instrument. We saw a letter a few days ago addressed to the firm by one of the largest and wealthiest firms in the trade which, in addition to unequivocal praise, contained an order for a number of Gabler grands.

—Harwood & Beardsley, of Boston, whose names are chiefly identified with the Blüthner (Leipzig, Germany) pianos, have imported some Collard & Collard (London, England) pianos. A small-sized upright and a parlor grand are now on exhibition at the warerooms of the firm on Tremont street, Boston.

—Dealers who want a reliable piano at a figure which represents a profit to them should open correspondence with C. C. Briggs & Co., Boston, and order a sample instrument. The "Briggs" piano has points of excellence in tone, touch and ap-

pearance that will enable every energetic dealer to sell them with ease.

—The new desk to be attached in the future to the New England upright pianos is the first real novelty in fall desks since the introduction of the present upright desks. With the exception of details, the desks of uprights are about alike, but the one we refer to is an innovation. It will be placed before the trade in the spring.

—It is rumored that the Henry F. Miller & Sons Piano Company have leased the whole extensive building No. 156 Tremont street, Boston. The building is located between the Mason & Hamlin and the Hallett & Cumston warerooms, and was formerly occupied by Chickering & Sons. All the manufacturing of the company is concentrated at Wakefield.

—Our San Francisco correspondent informs us that the sheet-music trade on the Pacific coast is absolutely dead; that the five-cent publications have destroyed the business; that the city is no longer a city of gold dust for sheet-music houses, but a city of sand. Unless the sheet-music publishers will act in harmony, on a cordial and frank basis, they will never again see the trade they have been enjoying.

—Albert Weber was at the Adams House, Boston, last week. He is interested in the artistic career of Miss Irene Perry, a member of the McCaull Comic Opera Company, which was giving performances at the Bijou Opera House, Boston, last week. The Boston Courier says:

Gossip announces the engagement of Mr. Albert Weber, of the Weber Piano Company, who is at present stopping at the Adams House, to Miss Irene Perry, a member of the McCaull Opera Company.

—Under the corporation returns of the State of Massachusetts, we find the following:

MASON & HAMLIN ORGAN AND PIANO COMPANY.—Certificate filed February 10; treasurer, Henry Mason; fixed capital, \$500,000; capital paid in, \$500,000. Assets—Land, water-power and buildings, \$195,000; machinery, \$36,303; cash and debts receivable, \$308,630; manufactures, \$356,132; patent rights, \$2,157; miscellaneous, \$18,850; total, \$816,973. Liabilities—Capital stock, \$500,000; debts, \$7,343; profit and loss, \$303,755; marine insurance, \$5,875; total, \$816,973.

And the
STAR ORGAN AND PIANO COMPANY.—Certificate filed February 11; treasurer, E. Boden, Jr.; fixed capital, \$5,500; capital paid in, \$5,500. Assets—Machinery, \$783; cash and debts receivable, \$354; manufactures, \$2,604; profit and loss, \$2,670; total, \$5,412. Liabilities—Capital stock, \$5,500; debts, \$922; total, \$6,422.

Wm. C. Hill, a Boston piano tuner, is interested in the latter company. It will be seen that the concern made over 50 per cent. profit last year on an investment of \$5,500.

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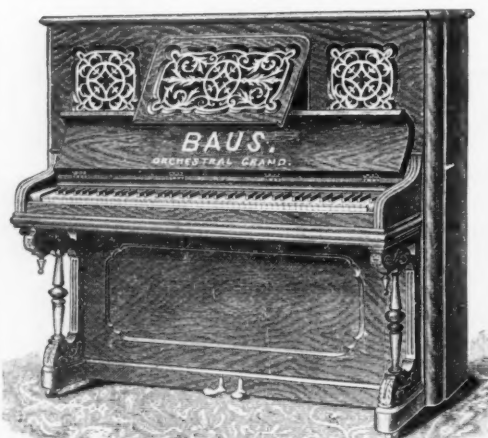
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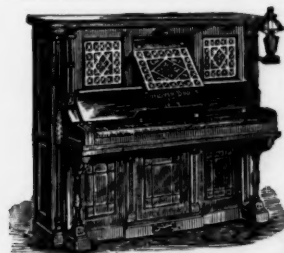
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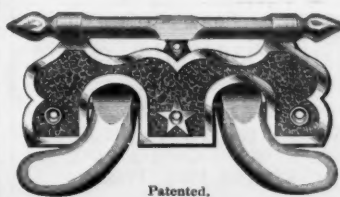
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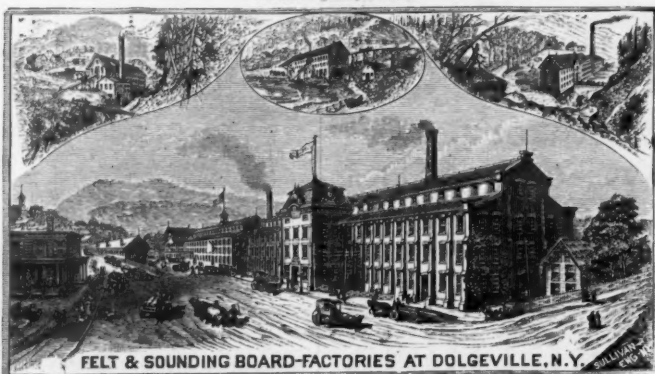


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